TIMELESS

MASTERWORKS OF AFRICAN ART

NEW YORK 19 MAY 2017



CHRISTIE'S






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TIMELESS

MASTERWORKS OF AFRICAN ART

FRIDAY 19 MAY 2017

AUCTION

Friday 19 May 2017
at 10.00 am (Lots 1-12)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	6 May	10.00 am - 5.00 pm
Sunday	7 May	1.00 pm - 5.00 pm
Monday	8 May	10.00 am - 5.00 pm
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Wednesday	10 May	10.00 am - 5.00 pm
Thursday	11 May	10.00 am - 5.00 pm
Friday	12 May	10.00 am - 5.00 pm
Saturday	13 May	10.00 am - 5.00 pm
Sunday	14 May	1.00 pm - 5.00 pm
Monday	15 May	10.00 am - 5.00 pm
Tuesday	16 May	10.00 am - 5.00 pm
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[32]

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27 APRIL
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28 APRIL
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LONDON, SOUTH KENSINGTON

25 MAY
ARTS OF INDIA
LONDON, KING STREET

25 MAY
SOUTH ASIAN MODERN + CONTEMPORARY ART
LONDON, KING STREET

19 MAY
TIMELESS: MASTERWORKS OF AFRICAN ART
NEW YORK

5 JULY
ANTIQUITIES
LONDON, KING STREET

OCTOBER
ANTIQUITIES
NEW YORK

DECEMBER
ANTIQUITIES
LONDON, KING STREET

DECEMBER
ANCIENT JEWELLERY
NEW YORK

16/03/2017

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06/04/2016

TIMELESS
AN INTRODUCTION

By Susan Kloman

Timeless is a selection of twelve important works of traditional African art. Each work of art represented in this catalogue is powerfully resonant with subjects, which unite us as human - visions of prosperity, love, power, fear and order.

On this earth of ours where everything is subject to the passing of time, one thing only is both subject to time and yet victorious over it: the work of art.

-André Malraux, *Promenades imaginaires dans Florence*, 1975.

Much has been written on the 20th century artistic reception to African art, including Christie's sale one year ago – *Evolution of Form*. The inventiveness of African societies, and other pre-literate people, led to an often astonishing artistic multiformity, which comprises one of the most important common denominators between African and Modern Art. Picasso famously, ironically said – 'African art, don't know it' – knowing well that it was his axis. Almost twenty years later, Henry Moore, awestruck, but less visceral, in a more reasoned manner, went to the British Museum to sketch and learn – from stone small Cycladic sculpture, monumental Egyptian and Pre-Columbian art to wooden so-called idols, like the great A'a, from Polynesia and Cubistic Mumuye figures from Africa.

What Picasso and Moore were reacting to, in their own way, was the supernatural insofar as this metaphysical concepts were conveyed through superb craftmanship and the highest artistic virtue. The word icon has taken on new connotations today, but originally it meant image, from the Greek εἰκών, or eikon. In a world without written language the image was created to portray the intangibles in our universe. How do you portray something not of this world? In *La Condition Humaine* (Man's Fate, 1933), Malraux said that art reminds us of our important nothingness. This, in essence, reflects the worldview in African art that humans are not the center of the universe. It is important to remember the foundation to the architectural order for sub-Saharan African society, and thereby its art, is its central animist belief system. The akin to Shintoism, spirits are everywhere from traversing the universe to being hosted by a rock. African sculptures are created to appease the spirits to give them a favorable seat to assist humans in navigating the world. So the African artist resolves his problem of representation through abstraction. It is not a final result but a means to an end. And it is not the thing itself which is important, but rather its efficacy as a vessel to temporarily house spiritual essence.

This represents a necessary paradigm shift for modern, especially Western, viewers to take. The most simple way to summarize is to think not 'art for art's sake' to take a phrase whose origins are in Kantian philosophy, rather ' art is for life's sake' as the famous African art scholar, Roy Sieber noted and is quoted in this catalogue. The African sculptor is not viewing himself or the empirical human as the center of the universe. On the contrary, he sees everything as liminal, including his own condition and state of being. Please the spirits, please the gods, or perish.

EPIC STORIES

The timeline companion to this introduction illustrates this point of view. The maternal image, one of fertility and fecundity, is surely one at the genesis of man's urge to create art. Consider the Venus of Willendorf. An image so pure in its blatant form. It is a marvel of human creation which continues to astound us 30,000 years after its conception.

Astonishing as well is the masterpiece Dogon maternity, an icon of Dogon statuary. It is radical to Western eyes imagining this highly abstract, hieractic, archaic woman as being created by a genius sculptor most likely working in the 17th century in West Africa in present-day Mali. This sculpture, is so innovative in its presentation of the origin of the Dogon world – a primordial mother presents her twins to create a new existence. The artist used an architectural rendering, that we can almost think that Cézanne shared his sensibility in the use of large and small planear patterns linked by overlapping lines. At the same time, this concept is universal as we see this story of origin in the mythology of Romulus and Remus – twins born of Mars and Venus, founders of Rome, first recorded in the 3rd century B.C. Consider Raphael's magical painting of the Virgin Mary with the infants Christ and John the Baptist – a nearly diametrically opposed representation of this idea.

From incarnations of gods, supreme beings and oracles to works of virtuosity and idealized beauty this presentation is highly rich and was brought together not only to present classical examples, in addition to the Dogon maternity, such as the Bédiat-Huston Baule mask and Matisse Fang Figure, but foremost works of innovation rarely seen on the market – such as the Grebo mask, the Pindi dancing figure, the Mfumte figure and the Tsonga female figure from South Africa.

Although these masterworks have only become 'art' rather recently upon their arrival in Europe and the United States in the 20th century, *Timeless* aspires to reveal their universal qualities and demonstrate their rightful place on the great world stage of art throughout time and space.

Right: Amratic Nagada, these two works are believed to be the earliest African sculptures extant produced by settled hunter-gatherer societies. Shale and breccia. 5th and 4th millennia B.C. H. 50 cm (19 ¾ in) and 31.4cm (12 ¼ in). Musée Guimet
Image source: Art Resource, NY., Lyon, France.





TRANSCENDENT

THE ODYSSEY OF THE MATERNAL IMAGE

28,000 – 30 BCE

13TH – 15TH CENTURY



THE VENUS OF WILLENDORF

Paleolithic period, 28,000–25,000 BCE



A LARGE EGYPTIAN BRONZE
ISIS AND HORUS

circa 747-656 BC.



VIRGIN AND CHILD IVORY FIGURE GROUP

Paris, circa 1250-1280



RAPHAEL

Madonna of the Goldfinch
1506

17TH – 19TH CENTURY

20TH CENTURY



DOGON MASTER SCULPTOR

Materity Group

Mali, circa 1652-1822 AD



PAUL GAUGUIN

La Orana Maria, 1891 (detail)

© The Metropolitan Museum of Art. Image source: Art Resource, NY.



VINCENT VAN GOGH

Mother Roulin with her Baby, 1888



HENRY MOORE

Mother and Child with Apple, 1956

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1

A GREBO MASK

Maryland County, Area of Nyaake, Liberia

wood with pigment, human teeth and hair
Height: 20 in. (50.8 cm.)

$250,000–350,000

PROVENANCE:
Vittorio Mangio, collected June 1970
Lucien van de Velde Collection, Antwerp, acquired early 1970s
Carter Burden, New York
With James Camp, New York
With Lucien van de Velde, Antwerp
Brian and Diane Leyden, acquired from the above
With Michael Oliver, New York
Private Collection, acquired from the above, 1984

PUBLISHED:
McKesson (John), 'La Collection Leyden', in *Arts d'Afrique Noire*, no. 44, 1982:1244, 1982:1









Jean-Michel Basquiat, *Untitled*, 1982 © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2017.

WHERE MASKS ARE GODS AMONG MEN

by Bruno Claessens

The Grebo live rather isolated in the southeastern part of Liberia. Until the late 1960s, they were cut off from the modernized regions of Liberia because of their location in and around innumerable rivers that widen into connecting swamps or span impassable deltas. The inaccessibility of this region explains the lack of broad knowledge about their culture and traditions, unlike some of the other bigger mask cultures in the border region between Liberia and Ivory Coast. The fact that their culture bears the unmistakable imprints of their northern neighbors the Dan and the Kran is to blame on the fact they had to pass through their territories when travelling outside their region. These influences can be observed in their art, which is true especially for their masks. Many Grebo masks in fact have been for a long period unrightfully ascribed to the Dan and Kran. Only in the last decades of the twentieth century the art of the Grebo has been fully recognized as a distinctive artistic tradition. The present mask, previously unpublished, is a highlight of their culture.

Several types of Grebo masks exist, they are known to portray the ideal woman, the face of youth, or even old men. The design of Grebo masks distinguishes male and female masks, and both can have one or more pairs of carved wooden horns on top. While male masks are often composed of geometric shapes and sometimes tend towards abstraction, female examples have a comparatively naturalistic face that conforms to Grebo ideals of feminine beauty. This type was presumably adopted from the Dan, whose stylistic influence can be discerned in this carefully worked mask: it has a scarification line on the forehead, slit eyes, a narrow triangular-shaped nose with an accentuated ridge, an open mouth and simple C-shaped ears.

Typical for the masks of the Grebo is the polychrome painting of the face. It can consist of ornamental dots or can take the form of other abstract patterns, each color and shape being symbolic. Similar facial paintings might have been observed on diviners or dancers. Masks can also be dyed in horizontal or vertical halves in white and black or black and red. Others, such as the present mask, are characterized by an organization in different colored areas and bands, accentuating the different facial features. Both the eyes and mouth of this mask, for example, are framed by blue pigment. The three used primary colors, white, red and blue, add an additional layer of meaning to the mask and must have enhanced the spectators' awe when this mask performed. This polychromic painting does set the masks of the Grebo apart within the region. A second typical feature of Grebo masks is the extensive use of hair to decorate the mask, here forming a beard at the rim of the face. Lastly, the use of real teeth, as well humanizes this spirit of another world.

In Grebo mythology, 'masks are gods among men', quoting the Italian collector Mario Meneghini in his article *The Grebo Mask* (African Arts, Vol. 8, No. 1, 1974: pp. 36-39). In view of their essential function, which is to make sensible the invisible realm, masks are not complete in themselves but must be mounted on a straw structure and animated from inside by a human dancer. The 'earthly heaven' from which the masked figures come out is a particular area within the forest where the rituals and

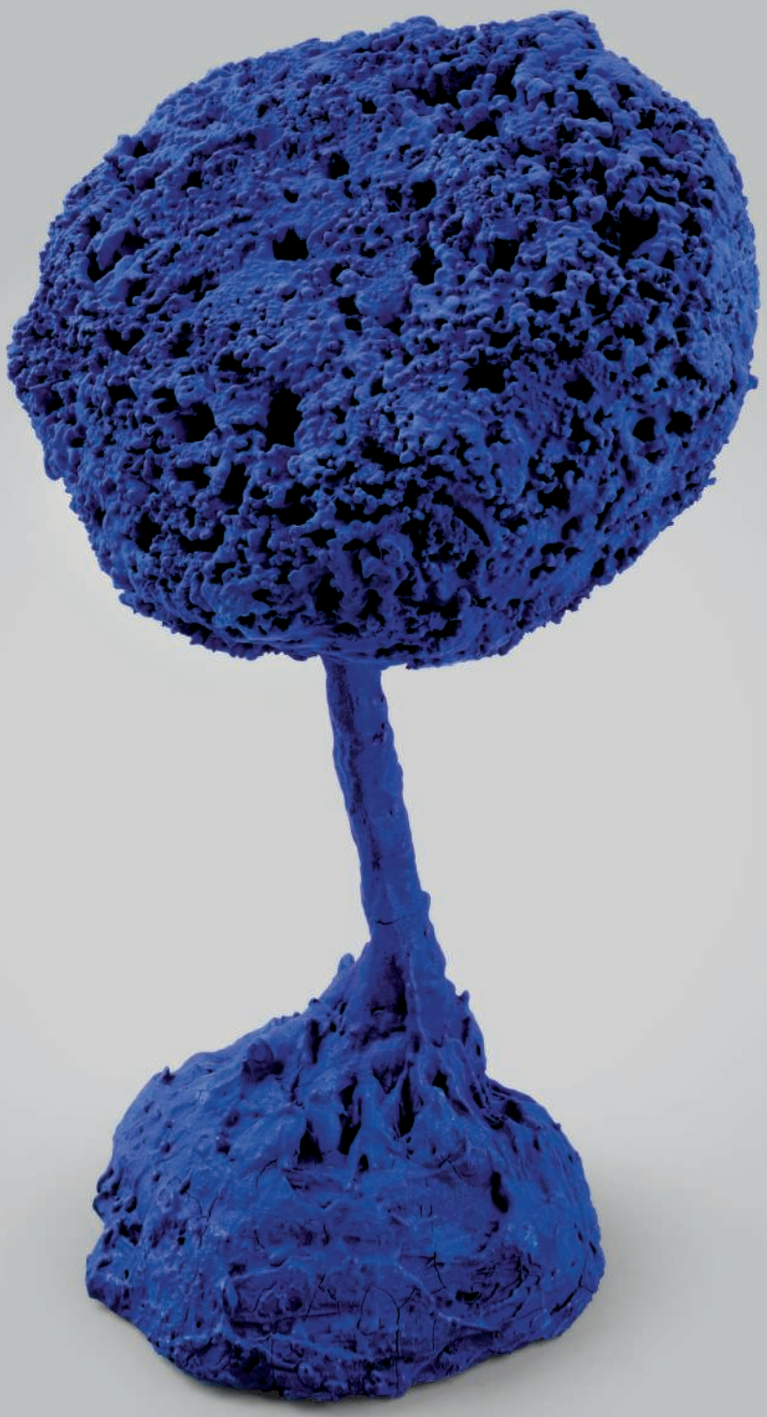


ceremonies take place. When masks are called to perform, it is either for ritual purposes to be seen only by initiates, or for entertaining people on particular festive occasions. They are protected by various taboos, the transgressions of which are punishable by death.

Within its type this Grebo mask is one of the best surviving examples. The archaic style and the venerable depth of the surface of the surface suggest it is of great age. A very similar mask, although slightly less refined, is held by British Museum (#Af1970,21.2) and was acquired from Mario Meneghini in 1970. The overall design is very similar, with a large forehead with a central ridge, slit eyes, triangular-shaped nose and an oval-shaped teethed mouth. This mask has a separately carved wooden headdress featuring two large horns that is attached to the top through a wooden peg. Hair is inserted into the mask to portray eyebrows and a beard. It is covered with white dots. Another delicately carved horned Grebo mask, formerly in the collection of Josef Mueller and acquired prior to 1942, is in the Barbier-Mueller Collection in Geneva (#1003.10).

Above: Map of Liberia

Right: Yves Klein (1928-1962), *Untitled Blue Sponge Sculpture (SE 181)* 1960-1961. © Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2017





2

A TOMA MASK

Macenta region, Guinea-Liberia

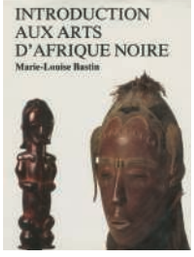
wood, metal
Height: 21¼ in. (54 cm.)

$350,000–450,000

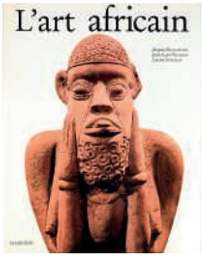
PROVENANCE:
Mario Meneghini, collected in 1971
Private collection

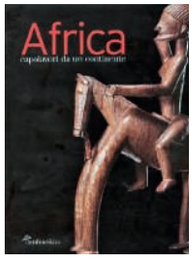
EXHIBITED:
Brussels, *Oerkunsten van zwart Afrika/Arts Premiers d'Afrique Noire*, Credit Communal de Belgique, 5 March - 17 April 1977
Brussels, *Utotombo. Kunst uit Zwart-Afrika in Belgisch prive-bezit*, Palais des Beaux Arts, 25 March - 5 June 1988
Turin, Italy, *Africa. Capolavori da un continente*, Galleria d'Arte Moderna GAM, 2 October 2003 - 15 February 2004
Monaco, *Arts of Africa. 7000 ans d'art africain*, Grimaldi Forum Monaco, 16 July - 4 September 2005.

PUBLISHED:
Credit Communal de Belgique, *Oerkunsten van zwart Afrika/Arts Premiers d'Afrique Noire*, by Philippe Guimiot and Lucien Van de Velde, Brussels, 1977, p. 43, #17
Muensterberger, Werner, "Les expositions", *Arts d'Afrique Noire*, 1977, No.22:39
Bastin, Marie-Louise, *Introduction aux Arts de l'Afrique Noire*, Arnouville: Arts d'Afrique Noire, 1984, p. 135, #113
de Heusch, Luc, et al, *Utotombo. Kunst uit Zwart-Afrika in Belgisch prive-bezit*, Brussels, 1988: #38
Kerchache, Jacques, Paudrat, Jean-Louis & Stephan, Lucien, *L'art africain*, Paris: Mazenod, 1988, p. 97, #50
Bassani, Ezio (ed.), *Africa. Capolavori da un continente*, Firenze: Artificio Skira, 2003, p. 194, #3.20
Grimaldi Forum Monaco, *Arts of Africa. 7000 Years of African Art*, Ezio Bassani, Curator, Monaco: Skira, 2005, p. 315, #26c
Carini, Vittorio, "Le maschere dei Toma/Loma", *Artes Africanae. Quaderno 1*, Udine: Gaspari, 2009, p. 22













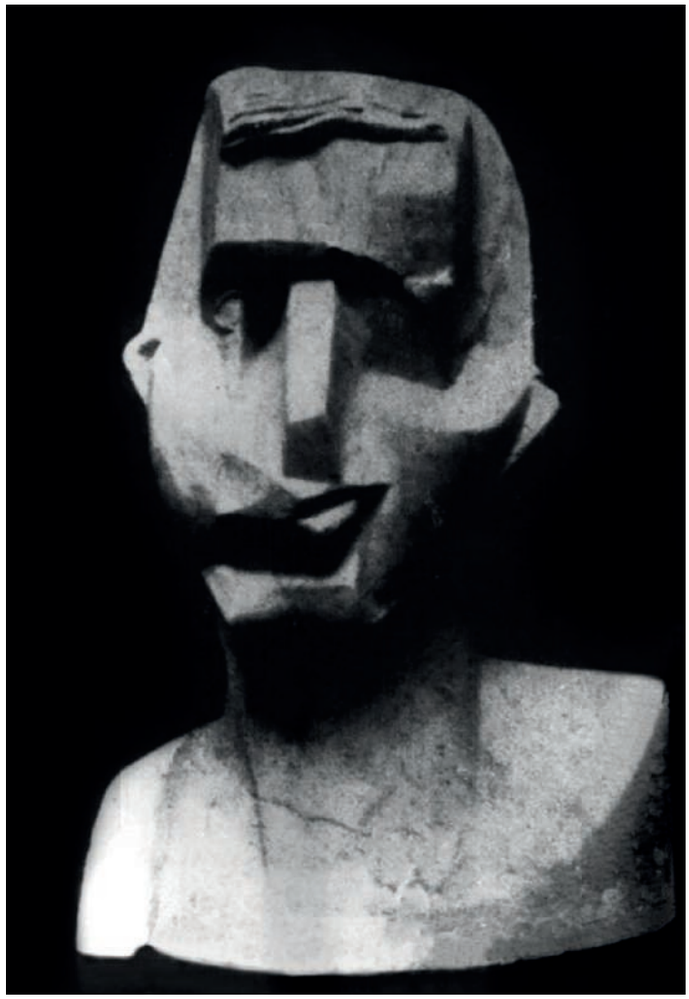
THE INCARNATION OF A SUPREME BEING

By Pierre Amrouche

This exceptional and ancient example of an *Angbai* mask is the incarnation of a supreme being and is called the "devil of the bush". Together with the *Bakologi* mask, these are the two most sacred masks of the magic world of the Toma and only initiates can see them or approach them without fear.

According to the Toma *féticheur/*medicine men, Angbai is the incarnation of the Afwi, the Supreme Being. To seek his divinations, offerings of kola nuts are thrown on the ground. Depending on how the nuts fall the answer may be favorable or not. Only one combination out of four is unfavourable (Pierre Dominique Gaisseau, *Sacred Forest*, Paris 1953, p.54).

The creation of an Angbai mask requires a complex sequence of sacrifices to activate the mask. First, one must choose the appropriate tree, the buloi, coax it with offerings, stick an axe into its trunk, and come back the next day. If the axe has not fallen out overnight, it means that the spirit of the tree accepts the offering and the process can continue. It takes a month to accomplish all the rituals (*ibid.*,301). The mask is protected with strict secrecy, rarely leaving the hut where it is kept, except for ceremonies; the magnificent patina of this object shows its great antiquity and long usage.







The Toma masks, together with the Fang masks, are the African masks that most fascinated Western artists. Their remarkable geometrical stylization ineluctably seduced the sculptors. The present mask from the Meneghini collection can be compared to the beautiful Angbai mask of the Museum of Angoulême published by Jacques Kerchache in "L'art Africain" (Mazenod, Paris 1988, p.521).

In his book *Masks of the Korango Poro*, Carey depicts several Angbai masks with two or three horns (Ethnos Publications, pp. 28- 31). He emphasizes the active role these masks play during young boys' initiation to the Poro; the initiates are ritually devoured by the masks before being reborn in the sacred forest.

The Angbai is not a singing mask, it sees, but it does not speak. It shares this active role in the initiations with another Toma mask, the Mâ Da Ba.

Above: Joseph Csaky, *Portrait d'Homme*, 1913.





Pablo Picasso, *Head of a Woman*, 1909. Image copyright © The Pablo Picasso, *Head of a Woman*, 1909. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.



HÉLÈNE LELOUP:
KEEN EYE, IMPECCABLE TASTE

By Pierre Amrouche



A UNIQUE JOURNEY

Do they sing of her name and deeds, the *griot* historian storytellers of Africa; these poets and musicians who know everything about the world? There can be no doubt that Hélène Leloup has a strong presence in their memories and in the mesmeric melodies of their koras. They know of her journey through the dark continent and beyond the oceans, from Dakar to Bamako, Conakry to Abidjan, Paris to New York. And from the banks of the Niger to the cliffs of Bandiagara, and further still into the dense foliage of the great Gabonese equatorial forest where sunlight rarely penetrates.

Her attentive gaze focused on people and their cultures, for which she became the ambassador over the richly-packed years of her career as a traveling antique dealer. The only woman in this hyper-masculine world of misogynistic, not to say hostile, art dealers, her perseverance over a period of more than 50 years has established her as a unique and exemplary individual. Buying and selling, certainly, but also publishing and sharing.

Above: Hélène Leloup

Right: Actor Humphrey Bogart, director John Huston and Bogart's wife Lauren Bacall on the set of the film The African Queen being filmed on location in the Congo. (Photo by Eliot Elisofon/ The LIFE Picture Collection/Getty Images)

REVELATIONS

Travels, exhibitions, articles, catalogs and conventions... so many they defy naming. Remember her major publications on Dogon Art and the invaluable lessons they contain about the people and their objects - their origins and their function, the spirit that guides the hand of the sculptor and his tools - and every detail of the history of the civilizations native to the Niger delta. Rare in their deference, her writings also preserve the names of visionary African traders who were able to save, as they did in the Senufo country, fundamental works from iconoclastic bonfires that would otherwise have gone up in smoke, but are now - thanks to them and thanks to her - saved and proudly exhibited in the world's greatest museums, including the Metropolitan Museum in New York and the Musée du Quai Branly Jacques Chirac in Paris.

As the *griots* know, nothing in this world is left to chance, since it is held firmly in the hands of Amma, the creator god and architect of the universe in Dogon cosmogony, or Kanu amongst the Baga people: it was he who guided Hélène's footsteps on the tracks of Guinea where she found the great *Bansony* serpents of the Baga people and the *Nimba-Damba* masks and headdresses, and then later the *Nommo Tellem* of the cliffs above the Séno plain and the tumuli on the banks of the Niger, where the floodwaters exhume bronzes, pottery and the wondrous praying statues of the Djenné and Soninké.

CHOICES

The dominant characteristic of the pieces she has selected are the choices that originate in her uncompromising powers of observation that she refers to as her "eye", an instinctive faculty that goes beyond and above any book-learned or anthropological knowledge to discern a certain will expressed through form and material. With no weakness or complacency about fashion or markets, the Art is not always easily accessible. So in 1978 in Paris, she had no hesitation in showing the most virulent Gueré-Wobé-Bété masks or the wind-sculpted Bembé drum finials and figures. She shows us them all as works of form and strength.

FROM MAN TO BOUAKÉ

The virtuosity of the master sculptors of Côte d'Ivoire did not escape her attention. That much is clear from the three major works from the Leyden collection presented here: the magnificent copper-mounted Baule mask with its avian crest carrying a proverb of solidarity - from the former John Huston collection - was once a pillar amongst Hélène Leloup's treasures; the powerful and richly patinated Dan-Wé mask whose rhythmic curvilinearity recalls the multiple faces of the famous Kwélé mask from the former Courtois-Fourquet collection at the Quai Branly and the oblique faces of certain Picassos; and lastly the hieratic Baule Janiform figure from the former Jay C. Leff collection with its boldly triangulated geometric members.

As they deserve, all these pieces have been shown many times in the most prestigious institutions, and have been included in many publications.

PARIS NEW YORK

Her galleries speak about, and for, the history of Indigenous Art. Although the first at 90 Boulevard Raspail, opened in 1955 with her first husband and fellow adventurer Henri Kamer, is now largely forgotten, who could forget the gallery on the Quai Malaquais with its beautiful cinnabar red walls? Assisted by her partner and new husband, the architect Philippe Leloup, this priceless showcase for indigenous art exhibited 'primitive' pieces from every continent, as well as pre-Columbian art, another area in which she excels.

MADISON AVENUE

It was with Philippe Leloup that she returned to New York to open her second gallery which they managed in tandem. That return came after years of absence and the closure of her first American gallery, which she had left to Henri Kamer.

On Madison Avenue, she reconnected with her glittering American customer base established in the 1960s, which was then synonymous with the Who's Who of collectors, including Pierre Matisse and Robert Goldwater. Brian and Diane Leyden, a couple passionate about the art of Côte d'Ivoire, were regular faces in this new gallery.

Rarity, perfection and strength are the most striking characteristics of the pieces she selects. Whether she owns them or has published them in her books, like the Dogon double maternity presented here, which did not originate with her, but is nevertheless "Leloup quality", and is published in her landmark book *Dogon Statuary* of 1994.

Hélène Leloup's choices have left her mark on our times. There will always be a Leloup eye and taste as the distinctive signature of the truly exceptional.



3

AN EXCEPTIONAL DAN-WÈ MASK

Ivory Coast

wood
Height: 12.5 in. (31.8 cm.)

$200,000–300,000

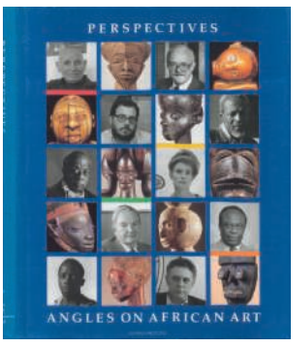
PROVENANCE:
Private Collection
Loudmer-Poulain, Paris, 22 November 1979, Lot 17
Hélène and Philippe Leloup, Paris and New York
with Michael Oliver, New York
Brian and Diane Leyden, New York, acquired from the above, circa 1980s
Private Collection

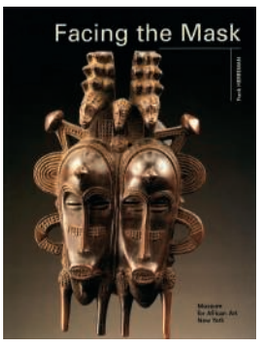
EXHIBITED:
Paris, Galerie Hélène Kamer, *Guéré-Wobé-Bété*, 26 October-18 November 1978 New York, Museum for African Art, *Perspectives: Angles on African Art*: Richmond, VA, The Virginia Museum of Fine Arts, 21 February-26 April 1987
New York, NY, The Center for African Art, 18 September 1987-3 January 1988
Birmingham, AL, The Birmingham Museum of Art, 31 January-27 March 1988
New York, Museum for African Art, *Facing the Mask*, September 2002 – 2 March 2003

PUBLISHED:
Exhibition catalogue, *Guéré-Wobé-Bété*, Paris, Galerie Hélène Kamer, 1978, no. 31
McKesson, J. "La Collection Leyden," *Arts d'Afrique Noire*, no.44, 1982, p. 12 (as Mano)
Vogel, S. (ed.), *Perspectives: Angles on African Art*, New York, 1987, p. 103
Herreman, F. *Facing the Mask*, Museum for African Art, New York, 2002, p. 17, cat. no. 3
Fogel, J., *La collection d'art de Côte d'Ivoire de Brian et Diane Leyden*, Tribal Art, XVI-4, no. 65, 2012, p. 115 , fig. 5 (center left)















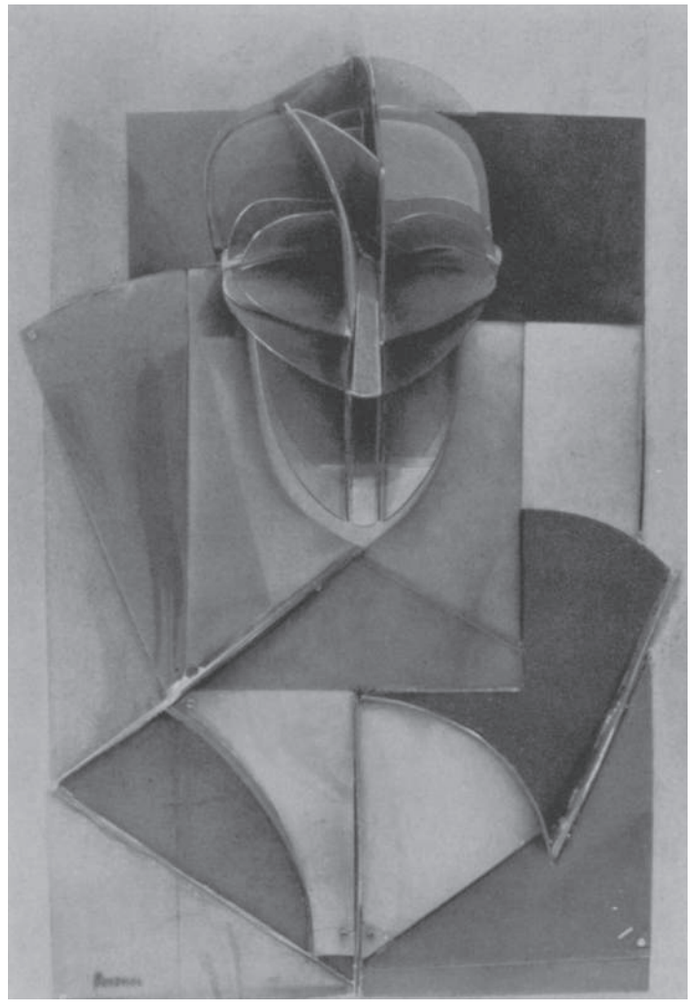
Pablo Picasso, *Femme dans un Fauteuil Rouge*, 1929. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





Right: Antoine Pevsner, *Portrait of Marcel Duchamp*, 1926.

Bellow: Mask. Kwele. People's Republic of the Congo.



A MASK OF EXCEPTIONAL EXPRESSION AND INNOVATION

By Bruno Claessens

This mask was publicly displayed for the first time at the now famous *Guere-Wobe-Bete* exhibition in Paris at Galerie Hélène Kamer (now Leloup) in 1978. It was part of a select ensemble displaying the rich variety of masks of this region and acquired not long after by its current owners. The American painter and sculptor Nancy Graves later selected this mask for Susan Vogel's acclaimed exhibition *Perspectives: Angles on African Art* at New York's Center for African Art in 1987 – being the only female member of the group of connoisseurs assembled for this book's selection committee. For Graves "in African sculpture there is a sophisticated simplicity in the unexpected scale and the placement of forms"; she continues, "I'm constantly surprised and delighted with their artists' intelligence, imagination, and invention in coming up with visual solutions. The art is here for us to appreciate intuitively. One may get more information about it which enhances it, but its strength is there for anyone to see" (op. cit., p. 99). About this mask she commented, "This mask is a vertical elipse in profile, divided into four, more or less equal parts, made of horizontals and convex hemispheres. I admire the distances of the spaces and the detail of the carving" (op. cit., p. 102). The relationships between the different parts of this mask indeed define the whole. The artist of this mask emphasized the nose by increasing its size, thereby creating a dynamic interplay between the different facial elements. The eyes, topped by incised eyebrows, mirror the shape of the nostrils, while in their turn being counterbalanced by the lower lip – which forms the lower extremity of the face. This genius interplay between curves and volumes, locked within the classical oval mask-shape ordered by tradition, creates a unique expressive interpretation of the human face which continues to astound.

The Wè people, who live south and southeast of the Dan in Ivory Coast, share many cultural similarities with the latter. However, a substantial difference can be found in the design of their masks. While the Dan in general create idealized representations of the human face, the Wè opted for more expressive interpretations - the imposing mouth of our mask being a prime example of such stylistic exaggerations. The field-research of the Belgian scholar Pieter-Jan Vandenhoute in the Dan-Wè region in 1939 showed that some Dan sculptors would consciously integrate formal elements derived from Wè masks in their constant quest for innovation, thereby blurring the clear lines between the masks of the Dan and Wè. Vandenhoute's findings have shown that sculptors knew and analyzed each other's creations. People would travel from afar to commission a new mask from a famous carver, so it was crucial to maintain one's reputation. This resulted in a constant competition among mask carvers to come up with new, creative inventions that would stun the public. Innovation was highly stimulated. Moreover, not only the earthly spectators would be positively influenced by a masks' spectacular composition, but also the ancestors would act benignly if a masks' appearance pleased them.



Accompanied by musicians during its performance, this mask would move around dynamically when it appeared. It may have walked solemnly, ran or danced; maybe it even performed acrobatic feats. Mask often spoke, sung or made strange unearthly sounds reflecting their supernatural origin. This wooden mask of course was the centerpiece of an elaborate costume. A fiber headdress once was attached to the many holes at its rim. Covering the body of its wearer, the shape and materials of which it was made, would comply with the specific character the mask incarnated. The surface's deep patina, as well as the extensive erosion to the holes, indicates this mask had a long ritual life. The holes on top of the upper lip once held a fiber beard, which would have enhanced the spectacular character of this one-of-a-kind mask. Though the appearance of such a mask would often not change substantially throughout the years, its reputation often evolved through age, as it served a purpose during several generations. Even after its arrival in Europe, far from the original context it once operated in, the reputation of this superb mask has only grown.

4

A UNIQUE BAULE ANCESTRAL JANIFORM MALE & FEMALE FIGURE

Bouaké region, Ivory Coast

wood, glass beads
Height: 14 in. (35.6 cm.)

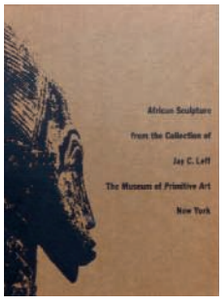
$150,000–250,000

PROVENANCE:
Henri and Hélène Kamer (Leloup), Paris and Cannes, before 1959
Jay C. Leff, Uniontown, Pennsylvania, acquired from the above before 1964
John Buxton, Dallas
Brian and Diane Leyden, New York, acquired from the above, circa 1980s
Private Collection

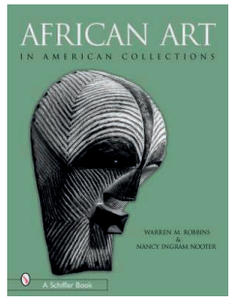
EXHIBITED:
Houston, Texas, *Totems not Taboo,* An exhibition of Primitive Art. Assembled and presented by The Contemporary Arts Museum in the Cullinan Hall of the Museum of Fine Arts of Houston, 26 February-29 March 1959
New York, The Museum of Primitive Art, *African Sculpture from the Collection of Jay C. Leff*, 1964, cat. no. 6
New York, The Center for African Art, *The Art of Collecting African Art*, 13 May-9 October 1988

PUBLISHED:
The Contemporary Arts Museum in the Cullinan Hall of the Museum of Fine Arts of Houston, *Totems not Taboo*, Houston, 1959
The Museum of Primitive Art, *African Sculpture from the Collection of Jay C. Leff*, New York, 1964, cat. no. 6
Vogel, Susan, *The Art of Collecting African Art*, New York: The Center for African Art, 1988: 59
Robbins, Warren M. and Nooter, Nancy Ingram, *African Art in American Collections, Survey 1989,* Washington/London: Smithsonian Institution Press, 1989, p. 178, no. 349
Fogel, J., *La collection d'art de Côte d'Ivoire de Brian et Diane Leyden*, Tribal Art, 2012, vol. XVI, no. 65, p. 115, fig. 4

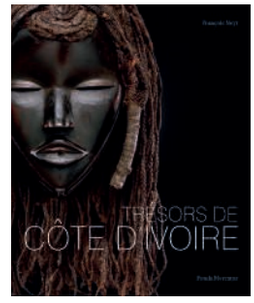
















FORMAL PERFECTION: A UNIQUE BAULE JANIFORM COUPLE

By Alain-Michel Boyer

Although the Baule people have double masks to celebrate twins, and helmet masks with two opposing faces, and though the notions of duality, of a fusion between individuals, lies at the heart of their vision of the world, this type of janiform figure is unique in their culture, and its formal perfection makes it a masterpiece among their art. The skill displayed by the carver means, however, that it is difficult to imagine he could have made such an accomplished piece without having created similar works before this one – statues that are no doubt lost forever.

Nature spirits, or *asie usu*, are frequently represented by a pair of figures[1] who reflect the sexual duality of the two supreme gods: one male, the Sky (*Nyamien*), the other female, the Earth (*Asie*). Occasionally, we find examples where the male and female figures have been carved from a single piece of wood, side by side.[2] But the concept of placing them back to back, in one monoxylous block, joined at the neck and spine like Siamese twins ignoring each other, their eyes fixed in opposite directions, giving them an air of vigilance, is highly unusual among the Baule. There are several explanations for this unique sculptural approach. During a crisis of possession, the diviner – the *komyenfwe* or *awefwe* ("being of the frontier", the one which separates the visible and invisible)- is always visited by his personal spirits, which often appear in an incongruous or extraordinary position, or with deformities.[3] But they always want to be transmuted and enhanced by art, and shown as humans, not as monsters. In the case of this work, the diviner, who is also a seer, might have seen them in that particular attitude, and it is likely that he communicated to the carver the spirits' desire to be rendered in the form of a single being with two bodies and two heads, to express their reciprocal attachment. Furthermore, this unusual representation would attract people's attention, arouse their curiosity, and increase the medium's prestige and renown among his clientele. Throughout the dancing and trances, the statue is placed at the center of the ceremonial area: divination is a therapy, but also a spectacle.

Is there another more trivial, practical reason for this arrangement? The best known diviners, who are often called to other villages, must pack the instruments of their profession in a bag before setting off (gong, hat, fly whisk that acts as a scepter, etc.). Perhaps this more compact statuette, which embodies both the female and male aspects of the spirits in one piece, was easier to transport. Yet this theory would ignore the fact that aesthetic concerns are even more important, and reflect values of a mystical, metaphysical nature.

The artist has constructed these figures in an assertive position, with a sophisticated symmetry, arranging their parts on either side of imaginary axes. In doing so, he intended to create, in opposition to the chaotic world inhabited by the spirits – the bush – two joined bodies, strengthened, in full possession of themselves and their knowledge, in order to offer an

architectonic quality, a rational order, and harmonious forms. Viewed from the side, the figures hold their arms by their sides, joined elbow to elbow, defining four triangles. Below, echoing them, is the diamond shape formed by the slightly flexed legs. This geometric vision accentuates the fusion of the bodies, it seems to seal them, bind them, incorporate them together, emphasizing the idea of an organic whole. These sculptural themes are continued in the front view, except here the lines are not straight, but curved. On the two faces, similar curves form heart shapes: arches – known as *tre ba* – outline the hair, but also suggest brows, eyes, chins. Identical eyelids are lowered to reflect inner concentration. The forearms are delicately folded, while the hands are arranged in similar fashion on either side of the naval – the Baule people believe that spirits appear in this way to diviners during an encounter, in a sign of welcome. Yet each figure retains a certain individuality, a sexual differentiation, although this is not particularly marked on this piece, to intensify the impression of fusion between them. Apart from the short, elegantly curved beard worn by the male, and his nose, which is slightly thicker, the two figures are mainly distinguished by the difference in the extent and position of the scarifications, the *baule ngole* – literally "Baule signs" (of recognition). Before falling out of use after Independence, scarification was used to identify not just the community but the individual. These distinguishing features were signifiers of social status, identity, rank and merit. On the bridge of the nose, there are three simple protuberances on the woman's face; on the man's, there are two horizontal lines of four. On the woman's abdomen, two diagonal groups converge with a third vertical group, while the man displays two rectangles formed of some 30 protuberances.

This is a work which rejects artificial juxtaposition and highlights harmony and symmetry. It celebrates stability, a joining of forces, resolution. In opposition to Western art, in which this type of janiform iconography is a sign of bipolarization, with two antithetical aspects,[4] these figures express a balanced duality, complete harmony, fulfillment that is not fragmented or broken - a sign that Baule art is based on controlled tension. Surrounded by the chaos of the world, and the diseases that the medium must identify, confront and heal, this astonishing work of sculptural synthesis introduces the idea of an original unity that can only be preserved through artistic creation: it is the role of the statue to re-establish, maintain and celebrate the indissoluble alliance, the source of energy.



1. This is the case, for example, with the well-known "Pair of Diviner's Figures" at the Met (1978.412.390-.39), donated by Nelson A. Rockefeller.

2. This is the case with the pair of asie usu at the University of Iowa Museum of Art, the Stanley Collection.

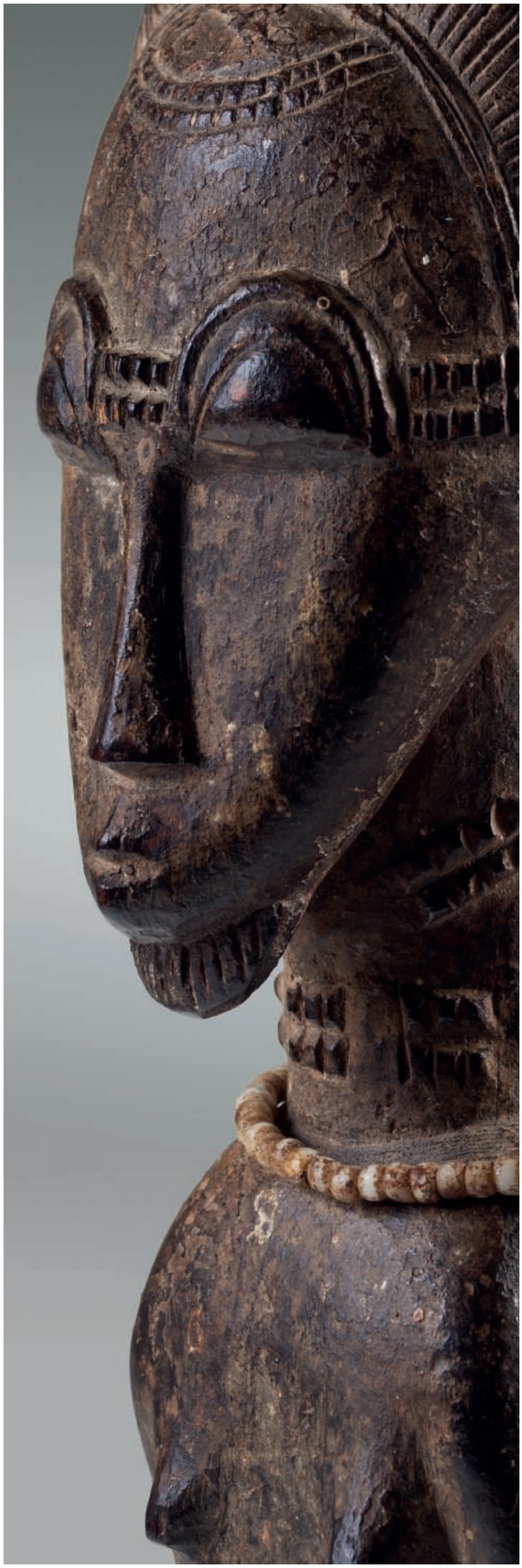
3. See: Alain-Michel Boyer, Baule, "Visions of Africa", Milan, 5Continents, 2008, pp. 32-36.

4. The old man / the young girl; Beauty / the Beast, etc. One example of this is a Renaissance work by the sculptor Michel Colombe: the double face on the tomb of François II, Duke of Brittany, in Nantes cathedral, France.



Janiform Herm with Young Male and Female Fauns, 100 A.D. - 100 B.C. Digital Image © 2017 Museum Associates / LACMA. Licensed by Art Resource, NY.







Constantin Brancusi. The Kiss. 1907-08. Stone, 11 in (28 cm) high.
Muzeul de Arta, Craiova, Rumania.





5

THE BÉDIAT-HUSTON BAULE MASK

Ivory Coast

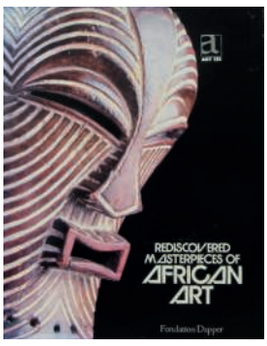
wood and copper alloy
Height: 12½ in. (31.7 cm.)

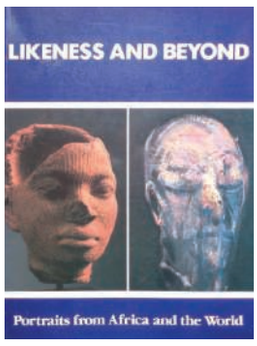
$500,000–800,000

PROVENANCE:
Roger Bediat, Abidjan, collected in the 1930s
Henri and Hélène Kamer (Leloup), Paris and Cannes, acquired from the above, circa 1950s
John Huston (1906-1987), United States and Ireland, acquired from the above
Hélène and Philippe Leloup, Paris and New York, acquired from the above
Brian and Diane Leyden, New York, acquired from the above circa 1980s
Private Collection

EXHIBITED:
Likeness and Beyond, Portraits from Africa and the World, 1990:
- New York, The Center for African Art, 14 February-12 August 1990
- Fort Worth, Texas, Kimbell Art Museum, 16 September-11 November 1990

PUBLISHED:
Berjonneau, G. and Sonnery, J-L., *Rediscovered Masterpieces of African Art*, Boulogne, 1987, p. 145, no.100
Vogel, Susan (ed.), *Likeness and Beyond, Portraits from Africa and the World*, New York: The Center for African Art, 1990, p. 115, cat.no.42
Fogel, J., *La collection d'art de Côte d'Ivoire de Brian et Diane Leyden*, Tribal Art, 2012, vol. XVI, no. 65, p. 116, fig. 9













Left: (Fig. 1)

Right: (Fig. 2) Portrait mask. Wood, pigment and copper. H: 31.1 cm.

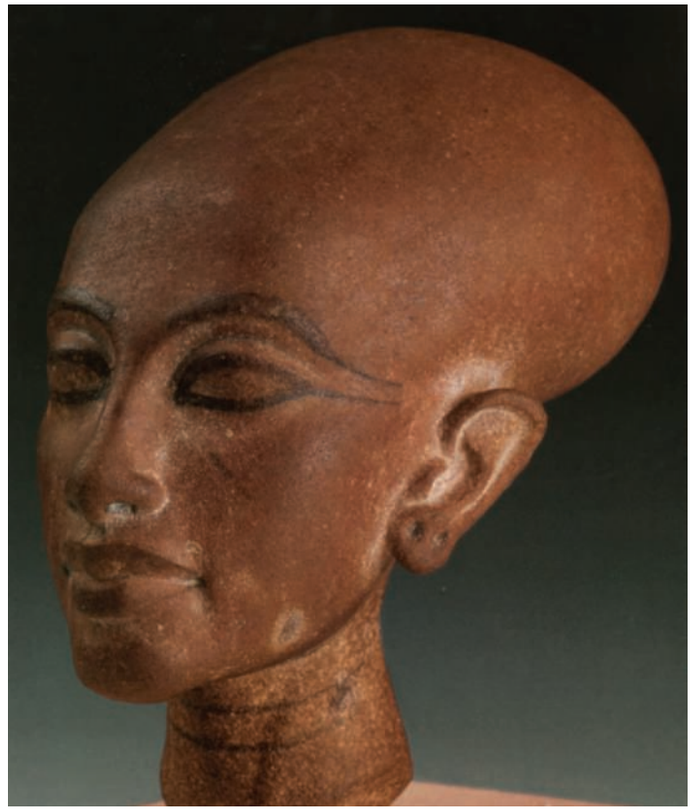
SUPREME GRANDEUR, CREATIVE GENIUS: THE BÉDIAT-HUSTON BAULE MASK

By Alain-Michel Boyer

This beautifully made mask has previously spent time in prestigious collections. It displays some marks and minor wear from repeated use over many decades of ceremonial dance. The mask was undoubtedly made in the 19th century, and was collected in the early 1930s by a Frenchman born in Martinique, who moved to Ivory Coast in 1921. Roger Bédiat (Fort-de-France, 1897 – Abidjan, 1958), was one of the earliest suppliers of African statuettes and masks to the Parisian market. Bédiat collected objects of the highest quality and dispatched them regularly to antiques traders, or took them with him during a number of trips to the French capital. For example, in 1931, while visiting the Paris Colonial Exhibition, he sold a rare *akye* mask – currently at the Musée du Quai Branly – to Charles Ratton. In 1955, he sold the Baule double *nda* mask, now at the Musée Barbier-Mueller, to Henri Kamer. His early interest in the art of Ivory Coast led to him acquiring an exceptional personal collection, which he kept until his death.[1] Bédiat was a forester and timber merchant by profession, and so was often out in the field, in contact with villagers. As sections of forest were cut back, he discovered secret stores of ceremonial masks, in sacred woods – the only true survivors of the primary forests of this region of Ivory Coast.

This mask is a great example of Bédiat's well-judged taste. It is skillfully and subtly proportioned. The slightly convex face, a perfect oval shape, is rendered with great delicacy. The masterful structure has an astonishing clarity of construction on either side of the central axis. Rows of horizontal curves are balanced in opposing directions, giving an impression of vitality and fullness. There are the two arcs of the brows, those of the eyes and eyelids, then, above the curved forehead, the waves of finely braided hair and the two curved rows of scarifications that emphasize the roundness of the cheeks. The juxtaposed semi-circles on either side of the bridge of the nose draw the gaze down to the bottom of the skillfully chiseled triangular nose, then to the round mouth with its taut, protruding lips. As often is the case in the art of central Ivory Coast, this mask is not just a depiction of a face; it overlays animal forms onto human features, reflecting a social order. Here, it is topped by an astonishing, virtuoso, almost calligraphic motif. This takes the form of two slender, stylized birds with elongated curved beaks that are plunged into a cup, as if suggesting a harmonious dream of a miraculously reconciled nature and humanity.





Right: Head of an Amarna princess, Egypt, 18th Dynasty, Amarna Period, Museum of Egyptian Antiquities, Cairo, JE 44869.

Stylistically, this mask is very similar to two others, also famous and collected very early on in the same region, which are likewise topped with birds drinking from a cup. One is Yaure: it belonged to Paul Guillaume from 1919 to 1939 and is now part of the collection at the Musée du Quai Branly (Fig. 1).[2] Although one of its two birds has been lost, the Yaure people who were shown a photograph of it identified it as a sacred mask from the *lo* set, known as *loman* ("birds"). This is a representation of the god *yu* and is part of a series of seven masks, worn at the funeral of a notable figure, with the purpose of regenerating society and symbolically purging it of evil spells. Villagers questioned about the mask said that the birds are an allegory of the concepts of rebirth and revival after the period of instability following a death. The mask also features brass triangles fixed to the cheeks, as does the one in the collection belonging to Brian and Diane Leyden, but this one (which has lost the triangle once attached to the right cheek) is also adorned with another triangle on the forehead, to create balance. The Yaure people say this decoration is used to enhance the face and give it a radiant quality: brass was seen as a substitute for gold, but it has not been used for at least 50 years and has been replaced by industrial paint.

The other mask, sold by Charles Ratton during the 1930s, belonged to Edward G. Robinson, and is now part of a private collection (Fig. 2). Although it is made in a similar way, it was identified in the region as a Baule mask belonging to the Akwe sub-group, who live some 18 miles from the Yaure people in the Yamoussoukro district. The Baule-Akwe people questioned confirmed that this is a portrait mask, or *ndoma*, used during entertainment festivities (known as *gbagba*, *ajusu* or *ajemble,* depending on the region) and that the bird motif was simply decorative.

How should we understand these two such differing interpretations and opposing uses? We must remember that the Baule people, who had no masks in their region of origin, in Ghana, adopted the masks of the indigenous people, particularly the Yaure, when they arrived in Ivory Coast, on the west bank of the Bandama, in the 18th century. However, during this process of adoption, some of the most beautiful and spectacular works lost their sacred status and gained a new, diametrically opposite role as celebratory masks.[3] Drawn to the graceful elegance of the Yaure masks, the Baule-Akwe people abandoned their initial purpose and gave them a new function by injecting in them the features of their own aesthetic genius. They were no longer used to portray a god, but a real person, and doubly so, as the portrait mask would be accompanied by the individual it represented, who danced with the wearer, and wore his clothes.

These people have lived alongside each other, giving rise to a Yaure sub-group, the Yaure-Baule, who abandoned their original language and adopted Baule.[4] And it is particularly common here that well-known carvers from one ethnic group will make masks for people in a different community.[5] This is why the mask from the collection of Brian and Diane Leyden, most likely found by Roger Bédiat in a Baule-Akwe village close to the route he took regularly between Abidjan and Bouaké – perhaps to Saourikro, Lolobo or Ngatakro – is, with its supreme grandeur, such a fine example of the creative genius of artists from central Ivory Coast. The delicate features, balanced forms and quality finishes demonstrate incredible virtuosity. The lines are assertive yet soft, and accentuate the contemplative quality of the face which, rendered in a material that appears almost fluid, has a rich substance through the use of natural colors. The carver has overcome almost every technical challenge involved in depicting the facial features. But more than describing individual traits, and expressing particular psychological Tates, he has brought out, through the unity of his style, the balance between the masses and fineness of the shapes, the harmony with a shared faith.

1. The remainders of the collection were dispersed in 1966 (Catalogue: *Negro Sculptures and Works of Art from the Collection of Roger Bédiat*, Paris, Hôtel Drouot, Friday, June 3, 1966).

2. Inv. 73.1965.9.2. See the photograph of this mask in: Alain-Michel Boyer, *The Yaure of Ivory Coast: Make the Gods Dance*, Geneva, Cultural Foundation Barbier-Mueller Museum, 2016, p. 189, Fig. 127.

3. See: Alain-Michel Boyer, *Ibid.* pp. 17-25.

4. *Ibid.*, pp. 53-56.

5. *Ibid.*, pp. 29-30.



Constantin Brancusi, *Danaide*, 1918.
© Constantin Brancusi, *Danaide*, 1918.
© Tate, London / Art Resource, NY.,
London / Art Resource, NY.



6

A DOGON, N'DULERI, PRIMORDIAL MATERNITY GROUP

Circa 1652-1822 A.D.

Mali

wood

Height: 15½ in. (39.4 cm.)

$1,500,000–2,500,000

PROVENANCE:

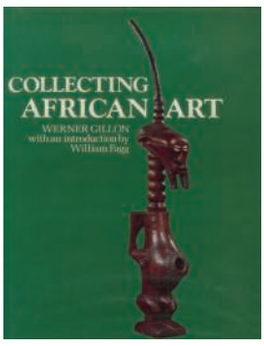
Charles Ratton, Paris, reportedly
George Terasaki, New York, acquired from the above, 1968
With Bryce Holcombe, Pace Primitive, New York
Joanne and Arnold Syrop, acquired from the above, circa 1977

EXHIBITED:

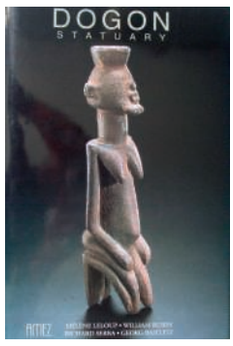
Ithaca, New York, Long-term Loan, Johnson Museum, Cornell University, 1972-1977
Washington, D.C., USA: Icons, Ideals and Power in the Art of Africa, National Museum of African Art, Smithsonian Insitution, 25 October 1989-3 September 1990
Fort Worth, Texas, USA, Long-term Loan The Kimbell Art Museum , 2014

PUBLISHED:

Gillon, Werner, *Collecting African Art*, London: Studio Vista and Christie's, 1979: 41, # 31
Cole, Herbert M., *Icons: Ideals and Power in Art of Africa*, Washington, D.C.: National Museum of African Art, 1989: 86, # 93
Leloup, Hélène, *Statuaire Dogon*, Strasbourg: Danièle Amez Editeur, 1994 : # 127
Cole, Herbert M., *Mother and Child in African Art*, 2017 (forthcoming)











A Large Egyptian Bronze Isis
and Horus, circa 747-656 BC.





AN ICON OF DOGON STATUARY

By Victor Teodorescu

History of art is doubtless an account of forms as they appear in time. In the sense of Plato's aesthetics, for instance, among all kinds of forms, beauty should be set apart because it is above all other forms. This which reflects beauty to its highest degree attains an iconic status. An icon then falls out of any time frame and thus transcends history.

Undoubtedly, the work of a master carver, the present Dogon maternity group can be invested with an iconic status. In historical terms, it was produced at the apex of Dogon culture, while in aesthetical terms it transcends all attempts at chronology. She is timeless by virtue of the ultimate synthesis accomplished between prototypical forms – those rooted in the archaic Pre-Dogon cultures of the Djenne and Djennenke people - and those of innovation rooted in a worldview brought about by the expansion of Dogon culture.

THE DOGON WORLDVIEW

Like all major forms of art of the past, Dogon art also emerged primarily out of deep religious needs and in order to serve high religious purposes. In this sense Dogon art objects were viewed as materializations of mythic events, characters and ideas supported by a cosmogonic narrative. Dogon culture itself was very likely a complex network of signs and correspondences in which no clear distinction was drawn between man-made and natural objects, and in which beliefs, activities and their consequences were all inextricably linked through the overwhelming power of myth. In this context Dogon art objects were either placed in shrines or used in rituals. Figurative sculpture specifically appears in connection with shrines that every lineage or clan possesses. According to their purpose and the needs they reflected a great variety of shrines existed: personal and family altars, rain-making altars, hunters' shrines, market altars, cumulative shrines, ponds, stones and caves designated as sacred. Among the individual altar types the most important are those dedicated to actual deceased members of the family, called either *vageu* or *yaupilu*, or those dedicated to mythical figures and called *binu*. In both cases the importance of the shrine derives from its cosmogonic dimension, the connection it has with some mythical event at the beginnings of time, and eventually the direct link it establishes to both historical and mythical ancestorship. This mythical link is often the primordial figure of Nommo, the first living person created by Amma the creator of the universe. Among the various types of ancestors worshipped are the original ancestors of mankind and the various *binu*, ancestors who lived in mythic times, turned immortal and eventually revered by an entire clan. These ancestors are all directly linked to Nommo according to Dogon cosmogony. In fact, one can say that the proliferation of *binu* and other altars has at its origin the myth of Nommo, his primordial multiplication through twins, his resurrection and ultimate resuscitation and sharing of vital force (*nyama*).

A UNIQUE ICONOGRAPHY

The importance of Nommo in Dogon art is thus fundamental. Nommo is at the origin of the eight mythical twins, ancestors of mankind, by consequence almost all human images are related to Nommo and in particular Dogon images of women with two children allude to Nommo and the mythical primordial twins. This fundamental level of interpretation is then enriched only by the particular ritual context and setting in which the objects appear.

The present maternity illustrates a kneeling woman holding twins on her lap. Images of women with children abound in Dogon art and a whole range of representations exists: mother standing or kneeling with just one child either with the back cradled in one of her arms or sitting on her lap or stretched across her torso, or mother with twins sitting on her lap or clinching to her back. On its own, the kneeling posture assumed by this female figure corresponds to how Dogon women commonly fall into a kneeling pose at funerals as a sign of grief and gratitude towards the deceased.

In the context of many Dogon figures being placed on ancestral altars it is likely that figures of kneeling women are intended to preserve this gesture and the emotion it incarnates. While the kneeling pose corresponds to a common pattern, this is not the case with the way the twins are displayed in perfect symmetry on their mother's lap and most naturally turned towards the outside, while the mother gently holds them with her hands.

The architectural rendering of this maternal group is unique. The proportions of the twin figures suggest fully formed, though tiny, adults. If we look at the large female figure with respect to her volumes, planes and relative scale, she becomes an edifice. Apart from the naturalism of her hands, the mother does not interact with the twins, nor do they interact with each other. She is an anthropomorphic temple, like the Great Sphinx, with two guardians at the portal.





Left: Kneeling Maternity Figure with Two Children. A.D. 1155-1365, H. 41 cm.

Right: Proto-Dogon Maternity Figure, Mali. Wood. 11th-12th century. Height: 69 cm.

DOGON STYLES

"*Bandiagara [...] homeland of the Dogon. No more than three thousand kilometers square, it has yielded a remarkable series of carved wooden figures spanning ten centuries. Their preservation is a phenomenon unique in sub-Saharan Africa, attributable to the climate, the stone-and-sand environment, and the relative inaccessibility of the dry caves in which they were deposited*". (H. Leloup, *Dogon Figure Styles*, African Arts, vol. 22, no. 1, nov. 1988, p. 44)

The Bandiagara plateau became known to ethnographers only after the Dakar-Djibuti Mission (1931-33) and thanks to the information collected by Marcel Griaule and his school. Before that date Dogon art was hardly represented in private or public collections. The mission and subsequent visits introduced the large public to essential knowledge about Dogon culture and life and contributed largely to the better knowledge of their art. Dogon art is now understood as a unique accomplishment, the complex result of various and successful cultural overlappings between early cliff cultures such as that of the Tellem people and those of later migrant populations such as the Dogon or the Djennenke. Even if it is esteemed that the first Dogon people settled on the Bandiagara plateau in the 15th century it is obvious now that the ramifications of Dogon art belong rather to a cultural complex rooted in multiple cultural entities that eventually reached maturity and relative unity towards the 17th and the 18th century.

The present maternity can be dated around this specific period. Fundamental for the understanding of its essential place in the history of Dogon art is specifying the link it represents between archaic prototypes which function as the deep roots of Dogon art and the incredible formal innovations that were to come throughout the expansion of Dogon culture. This specific understanding is based on the connection the Bandiagara plateau bears to the culture of the inland Niger delta and specifically to the city of Djenne. And it is most obviously in the northern part of the Bandiagara plateau that one recognizes the influence of the sculptural tradition of this area. It is here that the N'Duleri to which the present maternity figure can be attributed were influenced in their artistic production by the neighboring Djennenke. Originally from Djenne, the Djennenke fled the city starting in the second half of the 15th century. The Moroccan invasion of 1591 most probably contributed to their massive migration to the plateau. Carbon-14 dating has nearly proven that wooden sculptures found in the Pignari area of the Bandiagara plateau, where the Djennenke settled, are contemporaneous with the sophisticated terracottas (dated between the 8th and the 16th/17th century) made prior to the Songhai siege of Djenne, and they share the same style. This demonstrates the cultural continuity between Djenne and the north of the Bandiagara plateau and establishes the direct influence the Djennenke people exerted on the N'Duleri people. The kneeling pose, the iconography of mother with twins are elements one finds in the Djenne terracotta or in the superb Djennenke wooden sculpture illustrating a mother with twins sucking on her breasts (see ill. above).

Once the link is secured between N'Duleri and Djennenke art, when analyzing the present maternity one also recognizes an aesthetics that goes beyond the specific naturalism of its prototypes. Beyond the sensitive refinement of its forms, the salient breasts, the beauty of the face and coiffure, the geometry of its compact anatomy lies the sense of abstraction, a pleasure for an architectonic construction whose orderly spirit can only be the accomplished consequence of a new and different artistic approach.

In the light of all arguments considered, historical and aesthetical, the present maternity with twins emerges as the accomplished creation of a master carver, a *chef d'oeuvre* of canonical beauty and a gateway between the realism, the naturalism of a splendid archaic art and abstraction, the geometric monumentality of a new world view.

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Henry Moore, *Mother and Child with Apple.*
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7

AN MFUMTE MALE FIGURE

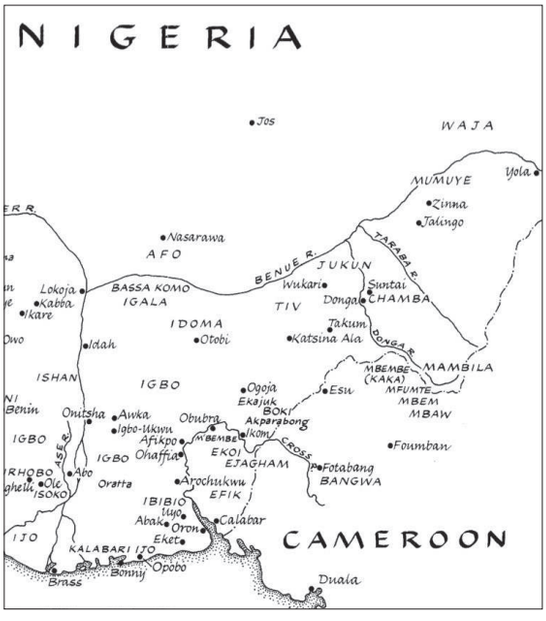
Cameroon

wood
Height: 18 in. (45.5 cm.)

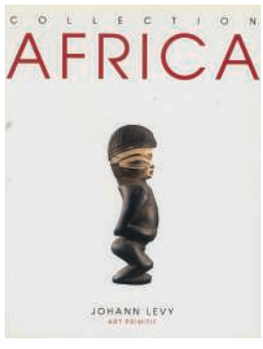
$250,000–350,000

PROVENANCE:
Collected by Christian Duponcheel, early 1970s
Private Collection
Sotheby's, New York, 6 May 1998, Lot 185
Private Collection

PUBLISHED:
Levy, J., *Collection Africa*, Paris, 2006: #15











TO LISTEN AND TO SPEAK: AN IMPORTANT AND HIGHLY RARE MFUMTE FIGURE

By Bruno Claessens

A fantastic stylization of the human figure, this highly abstract and dynamically conceived Mfumte statue presents a splendid example of why the art of Cameroon has always been denoted as the most expressionistic of the African continent. The salient features of this figure were emphasized to the extreme of distortion. Without knowledge of its function, it is clear that the essential tasks of this statue were to listen and speak – hence the large C-shaped ears and big projecting open mouth. Other identifying features of this rare sculptural style are the projecting oval cauri-shaped eyes and the small triangular nose. The two tresses of hair coming together at the back show a braided hairstyle that must have been locally in fashion. The strong shoulders and hands on the torso express authority. The upper arms are carved free from the narrowed torso and the strongly flexed lower arms lie on the hips. Both the shoulders and hips protrude to the back; connected through the slender tube-shaped arms and the projecting back, the whole creates an extraordinary combination of forms which forces the viewer to look at the sculpture from all angles. Below, the protruding genital area is a clear reference to male fertility. While exaggerating certain features, the sculptor of this statue also was aware of the architectural principle that *less is more*; the legs being only rendered schematically. The soft wood in which this statue was carved would require careful storage to keep the statue in good condition. As shown in a field-photo by Paul Gebauer these figures often stood in an open-air shrine where they were exposed to the elements. Hence, the worn surface and eroded feet of the present figure are no surprise.

Above: Installation view of the exhibition, 'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern. The Museum of Modern Art, New York. September 12, 1984 through November 27, 1984. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Right: A Mfumte Female Figure, late 19th–early 20th century, Wood and pigment, 65 x 18.5 x 19 cm., Yale University Art Gallery (2006.51.169).



Including this figure, only 8 Mfumte statues still exist. Paul Gebauer collected a male statue that bears strong resemblance to our example.[1] It spots a different coiffure but has identical facial features. The upper lip features a circular lip-plug. The torso is even slimmer and the lower abdomen is triangular-shaped. The hands are less well-defined but the overall composition is the same. Gebauer also photographed a male-female pair made by the same sculptor as the statue he collected.[2] The field-photo of this open-air shrine in the Mburi Valley is evidence these statues occurred in male-female pairs. Another couple was acquired by Jay T. Last from the Los Angeles dealer Barry Kitnick in 1971.[3] It could therefore be argued that the female figure in the Yale University Art Gallery (#2006.51.169), formerly in the Charles B. Benenson collection, perhaps once formed a pair with our statue. The stylized bosom of the latter is diagonally placed in the middle of the torso and framed by the asymmetrically positioned arms. The sex, again, is prominently rendered. Around the waist, we find a stylized belt. As with the female statue, Gebauer photographed *in situ*, there's a small ridge below the nose to hold a nose ornament, in all likelihood reflecting local customs. The Benenson statue is the best-known Mfumte statue and was exhibited numerous times before being donated to Yale University in 2006. Benenson said about this statue: "Here's a good piece that I think is miraculous... The Mambila (sic) are crazy! That's my opinion, not necessarily theirs; and that type inspired Picasso".[4] While none of the known Mfumte statues had left Africa at the time of Picasso's 'African' period, William Rubin indeed would include it in the 1984 exhibition *Primitivism in 20th Century Art.*



Left: Ernst Ludwig Kirchner, German (1880-1938). *Portrait of the Poet Ghuttmann*, 1910. Oil on canvas, 32 1/8 x 25 5/8 inches (81.6 x 65.1 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of the Friends of Art, 54-88.

Affinities of the Tribal and the Modern at New York's Museum of Modern Art (illustrated full page in the catalogue on p. 40). A few years later, Rubin wrote about this statue in the catalogue of the highly acclaimed exhibition *Perspectives: Angles on African Art*: "This is quite unusual in its almost caricaturizing silhouetting of the body's extremities. ...I find the conception fresh and inventive. In some ways, it's almost a preposterous piece. But when naturalism is pushed to extremes of a certain sort, you almost get a caricature. Caricature has played a very invigorating part in the work of some Western artists. Not that this African artist had any notion of caricature. Except that all caricature does something which tribal artists do: they accentuate what is most important and characteristic and individual about a given situation. This piece differs from a great deal of African art in the degree to which the sense of manipulation has been applied as much if not more to the body than the head."[5] Yale University holds another Mfumte statue formerly in the Benenson collection (#2006.51.168). Susan Vogel wrote about it: "Awe and horror are inspired by this voracious, brainless figure because its forms seems chaotic ... The lumbering, boxy projections are all vaguely threatening."[6] Vogel published another figure from the same sculptor in *African Sculpture: The Shape of Surprise* (New York, 1980: p. 21, #102), bringing the total of known surviving Mfumte sculptures to only eight.

The Mfumte live in a small region in the northern grasslands of Cameroon south of the Donga River. This river rushes through the palm-studded valley and provides an outlet into Mbembe territory to the West and towards the Benue Valley of Southwestern Nigeria to the North. In the middle of the twentieth century a census counted about 6,000 people in thirteen autonomous little villages. Each village had its own social structure, its own chief, priest, diviner, and court. The American missionary Paul Gebauer traveled extensively in the Mfumte region between 1936 and 1940, he noted that among the Mfumte craftsmen, he met exceptional artists.[7] About the Mfumte statue he collected he wrote: "Called *Ngimfe* by local residents, this figure was said to personify the messenger for an oracle figure named *Sanko*. It once stood to the left of the large oracle, to accept messages for the cult members. From information collected, it appears this was always the messenger of good news, of good luck. Visitors to the grove received the needed psychological lift and went away in peace."[8] In all likelihood, the present statue served a similar function for another oracle in one of the few Mfumte villages. Notwithstanding its exceptional sculptural qualities, this figure thus should be considered to be more than art for art's sake; the renowned African art scholar Roy Sieber has rightfully called the art of Cameroon "art for life's sake; in which the essential sense of well-being and the collective security of the people is symbolized in their art objects."[9] Endowed with force, this statue turned into an animated being and gained meaning. As a sculpture, it shows a strong understanding of form, line and essentials and is a token of the timeless aesthetic awareness that only the most-talented artist can reach.

1. Currently in the collection of the Portland Museum of Art (#70.10.31). The Gebauer Collection, assembled by Paul and Clara Gebauer during their residence in Cameroon between 1930 and 1975 was split between the Portland Museum of Art and the Metropolitan Museum of Art and documented in Art of Cameroon (Portland, 1979).

2. Published in Gebauer P., Art of Cameroon, Portland, 1979: p. 22; unfortunately no additional information is provided. The male figure, which seems to be holding a stylized beard, eventually made it to Europe (its lower legs now missing) and was published in the exhibition catalogue Arts Ancestraux du Cameroun (La Fleche, 1995:p. 30, #46).

3. Kitnick collected the pair in Foumban, then the central point for dealers to acquire Cameroon art. They are published in Last J.T., African Art and Silicon Chips, Los Angeles, 2015: p. 97, fig. 4.23. Last comments that this striking couple, which has a prominent place in his living room, is usually the first African object that a visitor to his house will comment on (op.cit., pp. 96-98).

4. Quoted in Lamp F., Accumulating Histories. African Art from the Charles B. Benenson Collection at the Yale University Art Gallery, New Haven, 2012: p. 158.

5. Vogel S., Perspectives: Angles on African Art, New York: The Center for African Art, 1987: p. 64.

6. Vogel S. and Thompson J., Closeup. Lessons in the art of seeing African sculpture from an American collection and the Horstmann collection, New York: The Center for African Art, 1990: pp. 158-159, #89.

7. The geographic isolation of the Cameroon grasslands protected traditional ways into the years of the First World War. Only then did the part administered by the French witness the impact of plantation development and European settlement. The British part, including the Mfumte region, continued isolated to the end of World War II.

8. Gebauer, op. cit., p. 187.

9. Quoted from a lecture given at the Portland Art Museum by Beth Fagain in The Oregonian, September 22, 1970.



PROPERTY OF JACQUELYN MILLER MATISSE

8

A FANG NGUMBA FIGURE FOR A RELIQUARY

Southern Cameroon

base by Kichizô Inagaki (1876-1951)

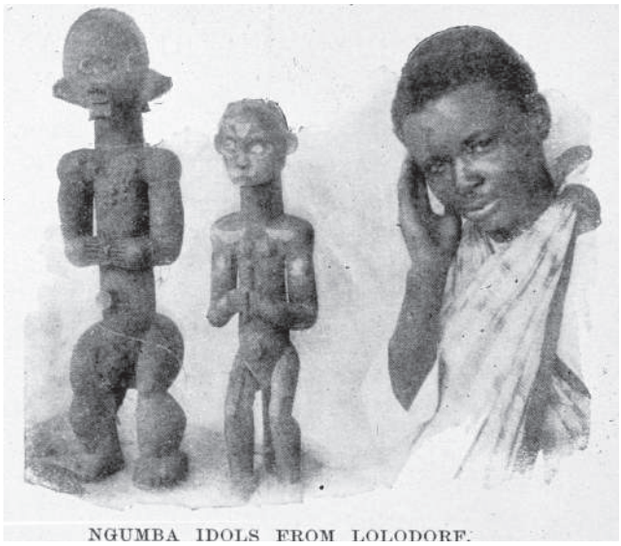
wood, metal and glass
Height: 30 in. (76.2 cm.)

$500,000–800,000

PROVENANCE:
Madeleine Rousseau, Paris, circa 1920s
Dr Gaston Durville, Paris, probably acquired from the above, circa 1930s
Pierre Matisse (1900-1989), New York
By descent to the present owner

PUBLISHED:
Kerr, M. Henry, "Lolodorf, After a Year's Absence." *Woman's Work for Woman*, Vol. 14, No. 6, 1899 [and recorded in the 'Ross Archives of African Images', Yale University]
Dr Gaston Durville Archives, Paris, n.d.




NGUMBA IDOLS FROM LOLODORF.





A NOTE ABOUT A MONUMENTAL OLD FANG NGUMBA OF SOUTHERN CAMEROON

By Louis Perrois

This *eyema byeri* ancestor figure, 70 cm high, in the style of the Fang Ngumba of Southern Cameroon, has had an astonishing journey. Indeed, a picture of it was found in the late nineteenth century, published in the "Henry Kerr Cameroon expedition papers" in 1899 (1899. Kerr, M. Henry, "Lolodorf, After a Year's Absence." Woman's Work for Woman, Vol. 14, No. 6), and recorded in the Ross Archives (*Ross Archives of African Images*, Yale University).

According to the documentation of The Presbyterian Historical Society, "*M. Henry Kerr (1869-1935), a Presbyterian missionary, worked in small, formerly German-controlled villages in Cameroon, Africa from 1892-1899, particularly Batanga, Elat and Efulen. Kerr took a strong interest in the native language, Bulu, and worked with minister Adolphus C. Good (1856-1894) to translate the four Gospels, as well as several hymns. In 1898, Kerr briefly returned home to marry Margaret McClean Logan ; the couple returned to Cameroon that year and worked together as missionaries. However, in 1899, Margaret Kerr became ill and the couple returned to the United States. They resided in Flourtown, Pennsylvania and did not return to the mission field.*"

The photograph in the Kerr publication shows two "idols" and a young man from the Lolodorf region, the heart of the Fang Ngumba country, in the Lukundje valley in Southern Cameroon. It is the very same region in which the botanist Georg Zenker, a great source of statues and other Pangwe artefacts to German museums (mainly that of Berlin), was also working at that time.

The left, large-sized object is the on offer today, and can be seen in the matching shapes and the details of the sculpture - hair dress, face and eyes, rectangular mouth and monoxyl beard, position of arms, hands, prominent cylinder navel, volume of thighs and calves, marks on chest, etc.

The note written by Pastor Henry Kerr states the following: « *...the Ngumba always have a set of idols, made of wood, to care for the luck, ills and lives of the people—some in the form of a man, to look after the lords of creation; other idols in the form of a woman, to care for the gentle (?) sex. They believe the spirits of their ancestors can be made by the witch doctor to live in these images, and to take part in events of the day. They fix them up in a fashion to correspond to the wealth of the owner, and as each man thinks he is caring for his great-grandfather, he takes great pains to have the old man comfortable. If he thinks the spirit of his ancestor would like to have brass or other ornament around his eyes or mouth, he puts it on. You may see from the picture how handsome these idols are. The boy taken in the same photograph belongs to a branch of the Ngumba tribe. He has long ago given up this kind of god; he stood beside the images so you could see the kind of people who use them.*" (p. 159).

By the 1930s, this piece found its way into the collection of Dr. Gaston Durville, a great *amateur* of Fang sculptures, and from the notes in his files it also once belonged to Madeleine Rousseau. Both were in contact with all the great dealers of that time, Paul Guillaume, Louis Carré, Charles Ratton, Pierre Vérité, etc. and a little later with Guy Montbarbon and Henry Kamer. Madeleine Rousseau was often in partnership, in particular, with Charles Ratton. It is most likely through this connection – eg Charles Ratton – that it came to Pierre Matisse. They were great collaborators, as witnessed in the landmark exhibition held at Pierre Matisse Gallery, New York, *African Sculptures from The Ratton Collection* (March 30 – April 20, 1935).

The present Durville-Rousseau-Matisse Fang figure, is very rare because of its antiquity datable to at least the middle of the 19th century, and its direct relationship to the territory of the Fang Ngumba people, is very characteristic of the both classical and expressionist style which the Pangwe of South Cameroon had developed for a long time, during their migration from east to west.

Above Left and Center: Henry Kerr, *NGUMBA IDOLS FROM LOLODORF*, 1899. © Ross Archives n°1153.1.

Above Right: Photos from the archives of Dr. Durville.







9

A PUNU MASK

Gabon

wood
Height: 14¾ in. (37.5 cm.)

$100,000–150,000

PROVENANCE:
Octave M. (1885-1976), French Administrator to Gabon, collected between 1913 and 1934
Thence by descent
Private Collection

Throughout the Punu region there is dance central to their major ceremonies which invokes spirits from the underworld that were incarnated by a "beautiful young girl". Her appearance is idealized in the mask. Some of the prerequisites for this face are that it needed to have high cheekbones, an expansive forehead marked by scarifications, large heavy-lidded eyes and layer upon layer of mineral white pigment, kaolin (pembi or pèmba), full lips and a tall coiffure which mirrors those worn by the important Punu women of Gabon in the 19th century. The *okuyi* dancer, accompanied with his acolytes, went through the village on high stilts provoking people with acrobatic and impressive stunts.

In the tradition of the people from the Ngouni, the *okuyi* dance was organized always in the middle of the day, for important men's funerals and to help during the transitional period of mourning. The dance was also sometimes organized for women, for the birth of twins, to celebrate the initiation of young people, to restore social order after a crisis in the community, or to displace ill-fortune or malicious spirits (Perrois and Grand-Dufay, 2008, Punu, pl. 42 and p. 142).

The Fauves and Matisse ostensibly had "discovered" African art in 1906, and begun to acquire some sculptures, largely from curio dealers. But most of the pieces that first interested them, such as Vili and Yombe figurines and Punu masks, such as the offered mask, with an 'Orientalizing' spirit, were, not surprisingly, those African objects that as a result of their relative realism, most easily simulated to the inherited definitions of the so-called primitive amongst the artists of this movement. In *The Portrait of Madam Matisse* (1913), there is no mistaking the white face, hollowed eyes and highly graphic treatment, which are hallmarks of the Punu masks. In his painting, even the elaborate black hat with curvilinear embellishments suggests the complex coiffures represented by the masks (W. Rubin in *Primitivism and 20th Century Art*, 'Introduction', 1984, pp. 7 and 231).







Henri Matisse, *Portrait of Madame Matisse*, 1913. © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York

10

A PINDI FIGURE

Democratic Republic of the Congo

wood
Height: 36¼ in. (92 cm.)

$250,000–350,000

PROVENANCE:
Galerie Elphenor – Serge & Tatiana Diakonoff, Geneva, Switzerland, 1970
Private Collection, 1970-2007
Sotheby's, Paris, 8 June 2007, Lot 166
Private Collection, New York, 2007-2017





Left: © EO.0.0.34022, collection RMCA Tervuren; photo J. Van de Vyver, RMCA Tervuren .

Right: Picasso with bullfight mask, 1959. Photo Edward Quinn © edwardquinn.com.

Below Right: Pindi male standing figure, Zaire, wood, pigment, h. 82.5 cm.

TO EXPERIENCE THE WORLD THROUGH DANCE

By Bruno Claessens

This unique work exemplifies the original concept as to how art ever came into being – a visionary releasing the spirit he saw in an inanimate object. It took a creative genius to recognize arms in the branches of the original trunk of wood used for this sculpture. By schematically adding hands and fingers, arms appeared, their position suggesting a dancing individual. The specific form of the source material would come to dictate the other parts of the figure. The artist employed these distorted proportions to his benefit and was able to portray a position of movement in a highly unique way. The rigid frontality, so dominant in African art, gave way to a dynamic interpretation of the human body. Unlike many African statues, where the head, as the seat of intelligence and power, is often represented larger than the body, it is disproportionately small with simple angular features, marked by half-closed eyes and an open mouth. The dancer could be seen as experiencing life through the motion of dance, not through his head. The arms are disproportionate to another as well as to the body, as the object depicts the dancer's arm moving in a fraction of a second and not, as usual, in a frozen instant of time. Movement is also created by the slight rotation of the hips. Additionally, the sculptor deliberately added a subtle inclination to the right of the long slender legs, which counterbalance with their lightness the massive volume of the torso. Moreover, this original, unique statue is both male and female; displaying a female sex, a masculine body and a prominent Adam's apple. This hermaphrodite characteristic must have strengthened the supernatural appeal of the figure, as spirits were often of ambiguous gender.

The manner in which the sculptor recognized a body in this specific piece of wood mirrors the modus operandi of talented artists of other times and eras. Pablo Picasso's famed assemblage sculptures come to mind. As Picasso would see the horns and head of a bull in respectively a bike's steer and saddle, the creator of this extraordinary statue saw the potential of the original piece of wood to create an anthropomorphic being. In Western art history, it is related to Marcel Duchamp's concept of the 'found object' (from the French *objet trouvé*), creating art from undisguised, but often-modified objects normally not considered as art. The use of such found objects was also quickly taken up by the Dada movement, notably by Man Ray and Francis Picabia.

Little is known about the original context wherein this statue was used. It has been compared with a standing Pindi figure, 10 centimeters smaller, with both arms raised and an equally small head sitting on an elongated neck. This well-known statue was exhibited at the Guggenheim Museum of Art in 1996 during Tom Phillips's acclaimed exhibition *Africa. Art of a Continent*. Currently in the collection of the Museum für Völkerkunde, Hamburg (#4490.05), it was acquired by Leo Frobenius in 1905 in Belo - where Pindi, Hungana and Mbala groups lived in close proximity. This ascription to the Pindi, however, is not certain as Belo may have been a collection point where individuals from the region brought Frobenius material to sell. Surely, the size and dynamism displayed by this statue is reminiscent of the statue under discussion here.

While the bigger groups in the Kwango-Kwilu region, such as the Yaka and Suku, have been the subject of many studies, smaller groups such as the Pindi have largely remained ignored by African art scholars. The Pindi numbered only about 4,000 people at the turn of the 20th century and migrated often as their territory was taken over by Hungana, Ngongo, Mbala and Tsaam groups, finally settling among the Suku, Pende, Mbuun and Yaka. Clear influences of these cultures can be found in their art, but clarifying the existing interrelationships yet has to be the subject of



a proper study. Especially the southern Pindi were heavily influenced by the Suku. Belgium's Royal Museum for Central Africa indeed possesses a Suku statue in a similar spirit (EO.0.0.34022), equally using the natural form of a forked branch – employed here as spread legs. The small arms of this seated figure are only schematically rendered and close to the chest. Although only 27 centimeters high, the elongated torso, long neck and small head with simple facial features are reminiscent of the enigmatic figure under discussion here. This example thus confirms the use of the natural shape of branches as sculptural practice in the region, although unfortunately few examples remain.[1] Confirming a possible southern Pindi origin of our statue, the Tervuren example was collected among the northern Suku in the Masi Manimba territory by Father Omer Butaye before 1932. Marc Felix has described it as *kiteke*, an evil being (*100 Peoples of Zaire and their* Sculpture, Brussels, 1987: p. 167, fig. 19). Other Suku charms, which varied in function and appearance, are described as clans' and chief's power statues and ancestor figures. One can only generalize about this statue's function from other free-standing wooden figures from this region, which tend to be used as personal or communal power objects serving a protective function. The exceptional character of this great statue first and foremost is of course the freedom of expression and striking modernity it displays. It transcends its original function, whatever it might have been, and truly fits in the timeless and universal corpus of art.



1. A Mbala figure with spread arms, collected before 1930 by P. Cuylits and now in the collection of the Royal Museum of Central Africa (SJ.1701) also ingeniously uses the natural shape of a root to form a human body. It has been described as *kulunsi*, supposedly from the Portuguese cruz (cross), suggesting it represents Jesus on the cross and was used in a syncretic cult. Julien Volper recently exhibited it at the Musée du Quai Branly – Jacques Chirac during Du Jourdain au Congo. Art et christianisme en Afrique centrale (fig. 101). It could be argued that this supposed link with Christian iconography neglects the indigenous existence of figures with raised arms. A last known statue to use the natural branches of a tree is a unique zoomorphic figure with human head, as well in the Tervuren Museum (EO.0.0.16706), attributed to the Kongo people and reportedly collected before 1897.



Alberto Giacometti, *L'Homme Qui Chavire*, 1950. © 2017 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.



11

A KWERE HARP

Tanzania

wood, metal and fibers
Height: 22½ in. (57.1 cm.)

$18,000–22,000

PROVENANCE:
Arte Y Ritual, Madrid (Ana & Antonio Casanovas)
Private Collection, acquired from the above, 2007

EXHIBITED:
Traces: Primitive and Modern Expressions,
Jan Krugier Gallery, New York 2001-2002, no. 89.

Also refered to as cordophone or zither. See Maria Kecskési, *Kunst aus dem Alten Afrika*, Innsbruck, 1982, p.405, fig.438 for a closely related harp (h. 64cm) acquired from Eugen Hintz in 1917, now in the collection of the Staatliches Museum für Völkerkunde, Munich, Germany, inv. No. 17-7-8; and Ezio Bassani, *Scultura africana nei musei italiani*, Bologna: Calderini, 1977:115, #545-546 for another closely related instrument in the Museo degli strumenti musicali, Rome, Italy, from the Gorga Collection and accession in 1929.







Jean Dubuffet, *Pleurnichon*, 1954
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris.

12

A TSONGA FIGURE

Republic of South Africa

wood
Height: 9 in. (23 cm.)

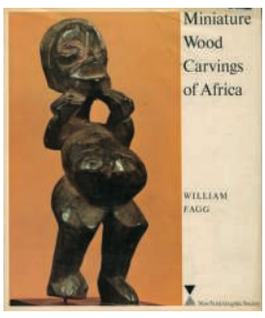
$100,000–200,000

PROVENANCE:
Ralph Nash (1928-2014), London
Josef Herman (1911-2000), London, acquired from the above
Christie's Amsterdam, The Josef Herman Collection of African Art, 12 December 2000, lot 364
Kevin Conru, Brussels, acquired from the above
Private Collection

EXHIBITED:
Miniature African Sculptures from the Herman Collection (United Kingdom):
- Durham: DLI Museum and Art Centre, 11 May-16 June 1985
- Bristol: City of Bristol Museum and Art Gallery, 22 June-27 July 1985
- Swansea: Glynn Vivian Art Gallery and Museum, 3 August-7 September 1985
- Sheffield: Graves Art Gallery, 14 September-20 October 1985
- Coventry: Herbert Art Gallery, 26 October-1 December 1985

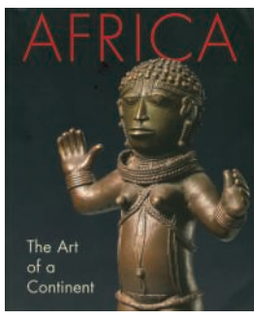
London, *Africa: The Art of a Continent*, Royal Academy of Arts, 4 October 1995-21 January 1996

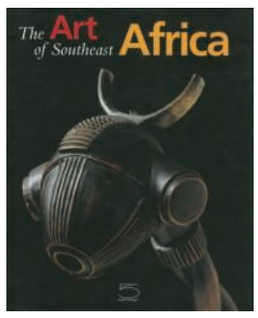
PUBLISHED:
Fagg, William, *Miniature Wood Carvings of Africa*, Bath: Adams & Barth, 1970, p. 103, pl.102
Gillon, Werner, *Collecting African Art*, London: Studio Vista and Christie's, 1979, p. 167, fig.212
Arts Council of Great Britain, *Miniature African Sculptures from the Herman Collection*, introduction by Sir David Attenborough; text by Hermione Waterfield, London:, 1985, p. 44, #31
Phillips, Tom (ed.), *Africa: The Art of a Continent*, Munich/New York: Prestel, 1995: #3.43
Klopper, Sandra, Nel, Karel & Conru, Kevin, *The Art of Southeast Africa*, Milan: 5 Continents, 2002, pp. 89 & 194, #32

















Left: (Fig. 1)

Right: Cruciform Female Idol, Cyprus, 3,000-2,500 B.C.

"Apollyon straddled quite o'er the whole breadth of the road" on one of the pages of 'Pilgrim's Progress' and in the same way this powerful figure towers over her surroundings" - proclaimed Hermione Waterfield in her commentary about this now iconic 'little giant' when it was featured in the exhibition *African Miniatures from the Collection of Josef Herman* (1985).

Josef Herman was a well-known British artist whose collection of African art centered upon the monumentality of small works of art.

Figurative sculpture from the Southeast African region is rare, and it is more rare still to be able to trace works to a single artist. However, a nearly identical figure rests in the Museum für Völkerkunde in Vienna (see Leiris and Delange, African Art, 1968, p. 374) (Fig. 1). The Vienna figure, was collected by Adolf Eppler in the 1880s among the 'Shangana Kaffirs', or the Transvaal Tsonga in the north, near Sotho, and was one of a pair of male and female figures known amongst them and produced for use in initiation ceremonies Another work by this artist is in the Wellcome Collection, and a large pair, also collected in the nineteenth century is in the Royal Albert Memorial Museum in Exeter, England (in *Art of a Continent*; and Klopper et al, *op. cit.).*







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SUMMARY OF LOTS

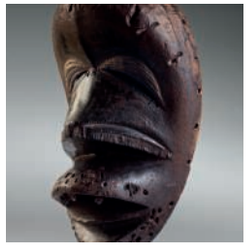
1
A GREBO MASK
Maryland County, Area of Nyaake, Liberia
wood with pigment, human teeth and hair
Height: 20 in. (50.8 cm.)
$250,000–350,000



2
A TOMA MASK
Macenta region, Guinea-Liberia
wood, metal
Height: 21¼ in. (54 cm.)
$350,000–450,000



3
AN EXCEPTIONAL DAN-WÈ MASK
Ivory Coast
wood
Height: 12.5 in. (31.8 cm.)
$200,000–300,000



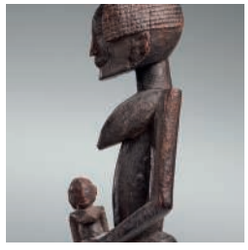
4
A UNIQUE BAULE ANCESTRAL JANIFORM MALE & FEMALE FIGURE
Bouaké region, Ivory Coast
wood, glass beads
Height: 14 in. (35.6 cm.)
$150,000–250,000



7
AN MFUMTE MALE FIGURE
Cameroon
wood
Height: 18 in. (45.5 cm.)
$250,000–350,000



6
A DOGON, N'DULERI, PRIMORDIAL MATERNITY GROUP
Circa 1652-1822 A.D.
Mali
wood
Height: 15½ in. (39.4 cm.)
$1,500,000–2,500,000





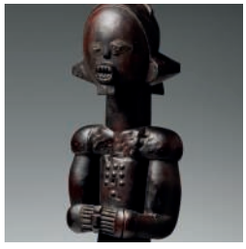
7

AN MFUMTE MALE FIGURE

Cameroon

wood
Height: 18 in. (45.5 cm.)

$250,000–350,000



8

A FANG NGUMBA FIGURE FOR A RELIQUARY

Southern Cameroon

base by Kichizô Inagaki (1876-1951)
wood, metal and glass
Height: 30 in. (76.2 cm.)

$500,000–800,000



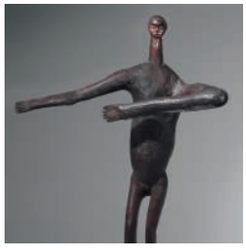
9

A PUNU MASK

Gabon

wood
Height: 14¾ in. (37.5 cm.)

$100,000–150,000



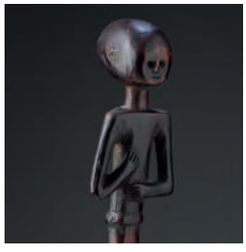
10

A PINDI FIGURE

Democratic Republic of the Congo

wood
Height: 36¼ in. (92 cm.)

$250,000–350,000



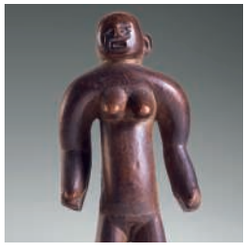
11

A KWERE HARP

Tanzania

wood, metal and fibers
Height: 22½ in. (57.1 cm.)

$18,000–22,000



12

A TSONGA FIGURE

Republic of South Africa

wood
Height: 9 in. (23 cm.)

$100,000–200,000

SELECT ESSAYS IN FRENCH

THE INCARNATION OF A SUPREME BEING
By Pierre Amrouche

Sous la coiffe convexe surmontée de deux cornes entourant une charge magique et ornée de petites cornes votives, le visage concave est sculpté en deux pans obliques ornés d'une tresse verticale dessinant une longue barbe. Deux yeux sont percés de part et d'autre du nez saillant. Des tresses sont sculptées au pourtour du masque.

Cet exceptionnel et ancien exemple de masque Angbaï est surnommé le diable de la brousse, avec le masque Bakologui ce sont les deux masques les plus sacrés du monde magique Toma et seuls les initiés peuvent les voir ou s'en approcher sans crainte.

L'Angbaï est selon les féticheurs toma l'incarnation de l'Afwi, l'Etre suprême. Pour l'interroger on lui offre des noix de cola que l'on projette au sol, selon la façon dont les noix tombent la réponse est favorable ou pas. Seule une combinaison sur quatre est défavorable (Forêt Sacrée, Pierre Dominique Gaisseau, Paris 1953, p.54). La fabrication d'un masque Angbaï requiert un cursus complexe de sacrifices afin que le masque soit opérant. En premier lieu il faut choisir l'arbre approprié le bouloï et l'amadouer avec des offrandes puis lui planter une hache dans le tronc et revenir le lendemain : si la hache n'est pas tombée dans la nuit cela signifie que l'esprit de l'arbre accepte l'offrande et que le processus peut continuer. Un mois est nécessaire pour accomplir tous les rituels (dito, p.301). Très secret le masque ne sortait que rarement de la case où il était conservé en dehors des cérémonies ; la patine magnifique de cet objet montre donc une grande ancienneté et un long usage.

Les masques Toma avec les masques Fang sont les masques africains qui ont le plus fasciné les artistes occidentaux. Leur stylisation géométrique remarquable avait tout pour séduire les sculpteurs. On peut comparer notre exemplaire de l'ancienne collection Meneghini au très beau masque Angbaï du Musée d'Angoulême publié par Jacques Kerchache dans l'art africain Mazenod Paris 1988 p.521.

Neil Carey dans son ouvrage Masks of the Korango Poro, Ethnos Publications, Amherst. MA, publie plusieurs masques Angbaï à deux ou trois cornes (p.28,29,30,31). Il souligne le rôle actif de ces masques lors de l'initiation au Poro des jeunes garçons qui sont rituellement dévorés par les masques avant de renaître dans la forêt sacrée. L'Angbaï n'est pas un masque chanteur, il voit mais ne parle pas. Il partage ce rôle actif dans les initiations avec un autre masque toma le Mâ Da Ba.

Bien que connus depuis le début du siècle dernier ce n'est que vers 1990 qu'un certain nombre de ces masques sont sortis sur le marché d'Abidjan par suite de nombreuses conversions aux religions chrétiennes et musulmanes.

HÉLÈNE LELOUP, L'ŒIL ET LE GOÛT
By Pierre Amrouche

Un itinéraire unique

Chantent-ils son nom et sa geste, les griots de l'Afrique, eux qui savent tout du monde ? Sans aucun doute Hélène Leloup est bien présente dans leur mémoire et les mélopées de leurs koras. Ils connaissent son itinéraire dans le continent noir et au-delà des océans, de Dakar à Bamako, de Conakry à Abidjan, de Paris à New York. Et encore des rives du Niger aux falaises de Bandiagara, mais plus loin aussi des frondaisons de la grande forêt équatoriale gabonaise, là où ne pénètre que rarement la lumière du soleil.

Partout elle a porté son regard attentif aux hommes et à leurs cultures, dont elle est devenue l'ambassadeur pendant au fil des riches années de sa carrière d'antiquaire voyageur. Seule femme dans ce métier si masculin des marchands d'art, misogyne sinon hostile, sa persévérance a fait d'elle, pendant plus de cinquante ans, un cas unique et exemplaire. Acheter, vendre certes, mais aussi publier, partager.

Révéler

Voyages, expositions, articles, catalogues et conférences, sont si nombreux, qu'on ne saurait tous les nommer. Retenons les écrits majeurs sur l'Art Dogon aux textes précieux d'enseignement : rien n'y manque sur les hommes et leurs objets - leur genèse et leur fonction, l'esprit qui guide la main du sculpteur et son outil ; sur l'histoire des civilisations du delta du Niger aussi. Plus rare et si fraternel, sur le nom préservé de colporteurs africains visionnaires, ils surent retirer des bûchers iconoclastes des œuvres fondamentales qui allaient partir en fumée, et sont à ce jour grâce à eux et grâce à elle, sauvées et exposées en majesté dans les plus grands musées du monde : au Metropolitan Museum de New York ou au musée du quai Branly Jacques Chirac.

Les griots le savent, rien ne vient du hasard, le hasard s'appelle Amma, le grand architecte de l'univers dans la cosmogonie dogon ou Kanu chez les Baga : il a guidé les pas d'Hélène sur les pistes de Guinée là où gitaient les grands serpents Baga Bansony et les Nimba-Damba, puis plus tard vers les Nommo Tellem des falaises surplombant la plaine du Séno, et les tumuli aux rives du Niger que les crues rongent exhumant les bronzes, les poteries et les admirables statues d'orants en prière Djenné et Soninké

Des choix

Ce qui domine dans les objets qu'elle a adoubé, ce sont les choix engendrés par son regard rigoureux, ce qu'elle-même appelle son « œil », une faculté instinctive au-delà et supérieure à toute connaissance livresque ou anthropologique qui permet de distinguer dans une forme et une matière une volonté. Pas de faiblesse ni de complaisance pour une mode ou un marché, l'art n'est pas facilité. Ainsi n'a-t-elle pas craint, en 1978 à Paris, d'exposer les masques Gueré-Wobé-Bété les plus abruptes, ou les avants de tambour Bembé sculptés par le vent. Tous, elle nous les montre comme pièces de forme et de force.

De Man à Bouaké

La virtuosité des maîtres sculpteurs ivoiriens ne lui a pas échappé. Preuve en sont les trois œuvres majeures de la collection Leyden ici présentes : l'admirable masque baoulé armé de cuivre, au cimier à proverbe évoquant la solidarité - de l'ancienne collection John Huston – il fut un objet phare de la galerie new yorkaise d'Hélène Leloup ; ou le virulent masque Dan-Wé à la laque profonde, dont les rythmes curvilignes évoquent les regards multiples du célèbre masque Kwélé de l'ancienne collection Courtois-Fourquet du quai Branly ou les visages obliques de certains Picasso. Et enfin la hiératique figure Janus baoulé de l'ancienne collection Jay.C.Leff, aux membres à l'audacieuse triangulation géométrique.

Tous ces objets étant comme il se doit exposés et reproduits maintes fois et dans les plus prestigieuses institutions.

Paris New York

Ses galeries sont partie prenante de l'histoire des Arts Premiers. Si la première au 90 boulevard Raspail, ouverte en 56 avec son premier mari et compagnon d'aventure Henri Kamer, est tombée dans l'oubli, en revanche garde t'on présent à l'esprit celle du quai Malaquais aux murs laqués d'un beau rouge cinabre. Assistée de son partenaire et nouveau mari l'architecte Philippe Leloup, sont montrés dans cet écrin précieux des objets tant primitifs de tous les continents que de l'art précolombien, domaine où elle excelle aussi.

Madison Avenue

C'est avec Philippe Leloup qu'elle retourne à New York pour ouvrir sa seconde galerie qu'ils tiendront alternativement. C'est un retour après des années d'absence et la fermeture de sa première galerie américaine laissée à Henri Kamer.

Sur Madison avenue elle renoue avec sa brillante clientèle américaine initiée dans les années 60, composée alors du Gotha des collectionneurs comme Pierre Matisse et Robert Goldwater. De cette nouvelle galerie, Brian et Diane Leyden, couple passionné par les arts de Côte d'Ivoire seront des habitués.

La rareté, la perfection, et la force sont les caractères les plus marquants des œuvres qu'elle sélectionne. Qu'ils lui appartiennent ou qu'elle les publie dans ses ouvrages, comme la double maternité Dogon de la collection Syrop, ici présente, ne venant pas d'elle, mais néanmoins de « qualité Leloup », publiée dans sa somme Statuaire Dogon en 1994.

Guerrière ou amazone de l'art tribal, Hélène Leloup marque notre temps. Il y aura pour toujours un œil et un goût Leloup, c'est une signature d'exception.

FORMAL PERFECTION: A UNIQUE BAULE JANIFORM COUPLE
By Alain-Michel Boyer

Bien qu'il existe, chez les Baule, des masques doubles célébrant des jumeaux ou des masques-heaumes à deux gueules opposées --- et bien que, du coup, les notions de dualité, de fusion des êtres, soient au cœur de leur vision du monde ---, en revanche, une telle statuette janiforme est unique parmi leurs créations; et sa perfection formelle en fait un des chefs-d'œuvre de leur art. Toutefois, la maîtrise dont a fait preuve le sculpteur en la réalisant atteste qu'il est difficilement concevable qu'il ait pu atteindre une telle réussite sans avoir exécuté auparavant d'autres statues analogues --- sans doute à jamais perdues.

Il est fréquent que les génies de la nature, les asie usu, soient représentés par un couple, qui reproduit, aux yeux des humains, la dualité sexuelle des deux Dieux suprêmes, l'un masculin, le ciel (Nyamien), l'autre féminin, la Terre (Asie). Il arrive aussi, exceptionnellement, que l'homme et la femme soient sculptés dans un seul morceau de bois, côte à côte. Mais l'idée insolite de les agréger dos à dos, en les associant en un bloc monoxyle, soudés par la nuque et l'échine tels des siamois qui s'ignorent, les yeux dirigés dans deux directions opposées, ainsi dotés d'un surcroît de vigilance, est totalement inhabituelle chez les Baule. Plusieurs raisons expliquent cette option plastique singulière. Lors d'une crise de possession, le devin --- le komyenfwe, ou awefwe, « être de la frontière », entre le visible et l'invisible --- a sans doute eu une telle vision de ses génies personnels, ceux-ci se présentant les plus souvent aux individus extra-lucides dans des positions incongrues, extraordinaires, ou avec des difformités. Mais les esprits désirent toujours être transmués et embellis par l'art, et montrés comme des humains, et non des monstres. Dans le cas d'une telle œuvre, le devin a vraisemblablement transmis au sculpteur leur désir d'être évoqués sous la forme d'un seul être à deux corps et deux têtes, pour mieux manifester leur attachement réciproque. En outre, une telle représentation inusitée, en attirant l'attention du public, en éveillant sa curiosité, accroît le prestige et la renommée du medium auprès de ses clients, puisque la statue, pendant les séances, au cours des danses et des transes, est placée au centre de l'aire cérémonielle : la divination est une thérapie, mais aussi un spectacle.

Existe-t-il aussi une raison plus triviale, matérielle ? Les devins les plus réputés, souvent sollicités dans d'autres villages, doivent entasser dans un sac, avant de partir en voyage, les multiples instruments de leur profession (gong, chapeau, chasse-mouches jouant le rôle de sceptres, etc.). Une telle statuette, plus compacte, exprimant unitairement la nature à la fois féminine et masculine des esprits, était-elle plus facilement transportable ? Ce serait oublier que les exigences esthétiques sont encore plus essentielles et qu'elles répondent à des valeurs d'ordre mystique, métaphysique.

L'artiste a construit ses personnages dans une position assurée, avec une savante symétrie et la distribution des parties de chaque côté d'axes imaginaires. Il entend ainsi imposer, à l'encontre de l'univers chaotique où vivaient les génies --- dans la brousse ---, deux corps conjoints, affermis, maîtres d'eux-mêmes et de leur savoir, afin d'offrir une architectonique, un ordre rationnel et des formes harmonieuses. En vision latérale, les bras collés le long du corps, réunis par le coude, dessinent quatre triangles, auxquels répond, en-dessous, le losange constitué par les jambes légèrement fléchies. La tentation géométrique accentue la fusion des corps, elle semble les sceller, les nouer et les incorporer l'un à l'autre, parachevant l'idée d'une totalité organique. Et ces échos plastiques se répercutent en vision frontale avec, cette fois, non plus des lignes droites, mais des courbes. Sur les deux visages, de similaires incurvations esquissent des images de cœur: arcs-de-cercle --- nommés tre ba --- couronnant les chevelures, mais que suggèrent aussi les sourcils, les orbites, les mentons ; identiques paupières baissées sur une concentration intérieure ; sans oublier les avant-bras délicatement pliés, prolongés par les mains disposées de manière analogue de chaque côté de l'ombilic --- puisque, disent les Baule, c'est ainsi que les génies se manifestent aux devins lors d'une rencontre, en signe d'accueil. Néanmoins, chaque être conserve une certaine individualité et une différenciation sexuelle, bien que, pour intensifier la fusion, cette dernière ne soit pas, sur cette œuvre, très fortement marquée. Outre la courte barbe arborée par l'homme, en une élégante courbe, ou son nez, plus épais, la particularité de chaque individu est surtout conférée par les divergences dans le nombre et l'organisation des scarifications, les baule ngole --- littéralement « signes [de reconnaissance] baule ». Elles étaient précisément, avant de tomber en désuétude après l'Indépendance, des marques de distinction, non seulement communautaire, mais personnelle. Une distinction dans tous les sens du mot : à la fois sociale, identitaire et de rang ou de mérite. A la racine du nez, trois simples protubérances sur le visage de la femme, mais deux lignes horizontales de quatre sur celui de l'homme ; sur l'abdomen de la femme, deux groupes

en diagonale qui convergent vers un troisième ensemble disposé verticalement, alors que l'homme exhibe deux rectangles d'une trentaine de protubérances.

Une telle œuvre, qui refuse une factice juxtaposition et qui exalte accord, connivence et symétrie, impose une stabilité, une combinaison de forces en consonance. A l'opposé de l'art occidental où une telle iconographie janiforme traduit une bipolarisation, avec deux aspects antithétiques, cette figure exprime au contraire une dualité équilibrée, une harmonie accomplie, une plénitude jamais fragmentée ou rompue --- indice que l'art baule est fait de tension dominée. Face au désordre du monde, aux maladies que doit découvrir, affronter et guérir le medium, une telle réalisation, qui constitue une étonnante synthèse sculpturale, impose l'idée d'une unité originelle que l'on ne peut préserver que par la création artistique : c'est à la sculpture de rétablir, instituer et solenniser toute alliance indissoluble, source de dynamisme.

1. C'est le cas, par exemple, avec la célèbre paire de « Diviner's Figures" du MET (1978.412.390-.39), don de Nelson A. Rockefeller.

2. C'est le cas pour le couple d'asie usu de l'University of Iowa Museum of Art, the Stanley Collection.

3. Voir : Alain-Michel Boyer, Baule, « Visions of Africa », Milan, 5Continents, 2008, pp. 32-36.

4. Le vieil homme/la jeune fille ; l'affreux/la belle, etc. C'est le cas, parmi d'autres exemples, d'une œuvre de la Renaissance, du sculpteur Michel Colombe : le double visage du tombeau de François II, duc de Bretagne, à la cathédrale de Nantes, en France.

SUPREME GRANDEUR, CREATIVE GENIUS: THE BÉDIAT-HUSTON BAULE MASK

By Alain-Michel Boyer

D'une admirable facture, ce masque, qui comporte en plusieurs endroits les marques, « chocs » et minimes « blessures » d'un usage répété, au cours de nombreuses décennies et de multiples danses cérémonielles, a appartenu à des collections prestigieuses. Sans aucun doute réalisé au XIXe siècle, il a été collecté au début des années 1930 par un Français né en Martinique, installé en Côte d'Ivoire en 1921, Roger Bédiat (Fort-de-France, 1897-- Abidjan, 1958), qui fut, sur le marché parisien, l'un des tout premiers fournisseurs de statuettes et de masques africains. Des œuvres de premier ordre, qu'il envoyait régulièrement par colis à des antiquaires ou qu'il leur a confiées lors de ses quelques voyages dans la capitale (par exemple, dès 1931, profitant d'une visite à la grande Exposition Coloniale, il vendit à Charles Ratton un rare masque akye --- actuellement au musée du quai Branly --- ou, en 1955, à Henri Kamer, le masque double nda des Baule, aujourd'hui au musée Barbier-Mueller). Son intérêt précoce pour l'art ivoirien lui avait permis de rassembler une collection personnelle exceptionnelle, qu'il conserva jusqu'à sa mort. Exerçant la profession de forestier et de marchand de bois, il était de facto souvent présent sur le terrain, au contact des villageois ; et le choix de coupes dans les futaies l'avait conduit à entrevoir les cases secrètes qui abritaient les masques cérémoniels, dans les bois sacrés --- déjà les seules vraies survivances de la forêt primaire dans cette région de la Côte d'Ivoire.

Ce masque témoigne avec éclat de ses goûts judicieux : avec une grande maîtrise dans l'organisation générale, un subtil souci des proportions, le visage, légèrement convexe, qui s'inscrit dans un ovale parfait, est traité avec raffinement, en une composition savamment structurée, une étonnante clarté de construction, de chaque côté d'un axe central, alors que des vagues de courbes et de contre-courbes, étagées horizontalement, se répondent en conférant à l'ensemble vitalité et plénitude : double courbe des sourcils, des yeux, des paupières puis, au sommet du front bombé, celles de la chevelure finement tressée, double courbe des scarifications qui mettent en valeur l'éclat des joues. Les demi-cercles juxtaposés des arcades glissent de chaque côté de l'arête nasale pour mener le regard vers le bas du nez triangulaire, aux ailes habilement ciselées, puis vers la bouche ronde, protubérante, tendue en avant. Mais comme souvent dans l'art du centre de la Côte d'Ivoire, ce masque ne se limite pas exclusivement à un visage, il greffe des formes animales sur la face humaine, image de l'ordre social. Il est ainsi surmonté d'un motif d'une étonnante virtuosité, presque calligraphique, deux graciles oiseaux stylisés dont les becs allongés, étirés, décrivant deux fines courbes, plongent dans une coupelle, comme s'il s'agissait de proposer le rêve d'une concorde, d'une nature et d'une humanité miraculeusement réconciliées.

Ce masque est proche plastiquement de deux autres, célèbres eux aussi, collectés très tôt également, dans la même région, et comme lui surmontés d'oiseaux qui s'abreuvent dans une coupe. L'un est yaure : il a appartenu à Paul Guillaume de 1919 à 1939, et figure aujourd'hui au musée du Quai Branly. Bien qu'il ait perdu accidentellement l'un des deux volatiles, il a été identifié par tous les Yaure auxquels la photographie a été montrée comme un masque sacré de l'ensemble du lo, nommé loman (« oiseaux »). Evocation d'une divinité appelée yu, il intervient au cœur d'une série de sept masques, lors des funérailles d'un notable, afin de régénérer la société, la purger symboliquement de tout maléfice. Les villageois interrogés assurent que l'allégorie des oiseaux évoque la notion de renaissance, de reviviscence, après la période d'instabilité introduite par le décès. Il comporte lui aussi des triangles de laiton fixés sur les joues --- tout comme le masque de la collection Brian et Diane Leyden, mais celui-ci (qui a perdu le triangle apposé sur la joue droite) est en plus orné, dans un souci d'équilibre, d'un autre triangle sur le front. Les Yaure disent que cette décoration a pour dessein de valoriser le visage, de lui conférer un éclat, dans la mesure où le laiton s'impose comme un succédané de l'or --- mais elle a été abandonnée, depuis au moins un demi-siècle, au profit de la peinture industrielle.

L'autre masque, vendu par Charles Ratton au cours des années 1930, a appartenu à Edward G. Robinson, et figure aujourd'hui dans une collection particulière. Bien que de facture semblable, il a été identifié dans la région comme un masque baule du sous-groupe des Akwe, qui vivent à trente kilomètres seulement des Yaure, dans le secteur de Yamoussoukro. Les Baule-Akwe interrogés ont affirmé qu'il s'agissait d'un masque-portrait, un ndoma, relevant d'une fête de divertissement (nommée, selon les régions, gbagba, ajusu, ajemble, etc.), et que le motif d'oiseaux était seulement décoratif.

Comment comprendre l'existence de deux attributions, et de deux usages à ce point antithétiques ? Il faut rappeler que les Baule, dépourvus de masques dans leur région d'origine, au Ghana, empruntèrent, à leur arrivée en Côte d'Ivoire, sur la rive gauche du Bandama, au XVIIIe siècle, l'usage des masques aux populations autochtones, notamment aux Yaure. Mais, dans ce transfert, certaines de leurs œuvres, les plus belles, les plus spectaculaires, ont abandonné toute valeur sacrée pour acquérir un nouveau rôle, diamétralement opposé, celui de masques de réjouissances. Frappés par la grâce, l'élégance, la séduction des masques yaure, les Baule-Akwe ont ainsi délaissé leurs sens initiaux afin de leur conférer une nouvelle fonction, en leur insufflant les traits de leur génie plastique : non plus l'évocation d'une divinité, mais celle d'une personne bien réelle, et doublement, puisque le masque-portrait est accompagné de l'individu qu'il évoque, qui danse avec le porteur, revêtu des vêtements de celui-ci.

Quoi qu'il en soit, ces populations vivent au contact les unes des autres, au point qu'il existe, chez les Yaure, un sous-groupe, nommé Yaure-Baule, qui a délaissé sa langue originelle au profit du baule. Mieux : plus qu'ailleurs, des sculpteurs réputés d'une ethnie ont toujours travaillé aisément pour les commanditaires d'une autre communauté. C'est pourquoi le masque de la collection Brian et Diane Leyden, vraisemblablement collecté par Roger Bédiat dans un village baule-akwe proche de la route qui le conduisait régulièrement d'Abidjan à Bouaké --- peut-être à Saourikro, Lolobo ou Ngatakro --- témoigne à merveille, dans sa majesté souveraine, du génie créatif des artistes du centre de la Côte d'Ivoire. Les traits délicats, les volumes équilibrés, la qualité des surfaces, tout témoigne d'une stupéfiante virtuosité. Les lignes, à la fois fermes et souples, accentuent le recueillement du visage qui, dans une matière qui paraît presque fluide, acquiert de la sorte une riche substance, grâce à l'emploi de colorants naturels. Les difficultés techniques ayant été presque totalement vaincues, le sculpteur semble avoir résolu la plupart des problèmes que pose la traduction des apparences. Mais plus qu'à traduire des traits individuels, à exprimer des particularités psychologiques, il a surtout cherché à rendre sensible, par l'unité du style, l'équilibre des masses et la finesse du modelé, l'accord avec une foi commune.

1. Les reliquats de la collection furent dispersés en 1966 (Catalogue : Sculptures et œuvres d'art nègre provenant de la collection de Roger Bédiat, Paris, Hôtel Drouot, vendredi 3 juin 1966).

2. Inv. 73.1965.9.2. Voir la photographie de ce masque dans : Alain-Michel BOYER, The Yaure of Côte d'Ivoire : Make the Gods Dance, Geneva, Cultural Foundation Musée Barbier-Mueller, 2016, p. 189, Fig. 127.

3. Voir : Alain-Michel BOYER, Ibid. pp. 17-25.

4. Ibid., pp. 53-56.

5. Ibid., pp. 29-30.

A PROPOS D'UNE TRÈS ANCIENNE « IDOLE » DES FANG NGUMBA DU SUD-CAMEROUN

By Louis Perrois

Cette statue d'ancêtre eyema byeri, 70 cm, relevant du style des Fang Ngumba du Sud-Cameroun, a eu un parcours étonnant. En effet, on en a retrouvé une photographie de la fin du XIXè siècle, publiée dans « M. Henry Kerr Cameroon expedition papers » en 1899 (1899. Kerr, M. Henry. "Lolodorf, After a Year's Absence. " Woman's Work for Woman., Vol. 14, No. 6.), et consignée dans les archives Ross (Ross Archives of African Images, Yale University).

Selon la documentation de The Presbyterian Historical Society, "M. Henry Kerr (1869-1935), a Presbyterian missionary, worked in small, formerly German-controlled villages in Cameroon, Africa from 1892-1899, particularly Batanga, Elat and Efulen. Kerr took a strong interest in the native language, Bulu, and worked with minister Adolphus C. Good (1856-1894) to translate the four Gospels, as well as several hymns. In 1898, Kerr briefly returned home to marry Margaret McClean Logan ; the couple returned to Cameroon that year and worked together as missionaries. However, in 1899, Margaret Kerr became ill and the couple returned to the United States. They resided in Flourtown, Pennsylvania and did not return to the mission field."

La photographie en question montre deux « idoles » et un jeune homme de la région de Lolodorf, le cœur du pays des Fang Ngumba, dans la vallée de la Lukundje au Sud-Cameroun. C'est dans cette même région que le botaniste Georg Zenker, grand fournisseur de statues et autres artefacts des Pangwe aux musées allemands (dont principalement celui de Berlin), était installé à la même époque.

L'objet de gauche, de grande taille, est celui qui est présenté aujourd'hui en vente. On notera non seulement les similitudes de formes et des détails de sculpture (coiffure, visage et yeux, bouche rectangulaire et barbe monoxyle, position des bras, mains, nombril proéminent en cylindre, volume des cuisses et des mollets, marques sur la poitrine, etc.) mais aussi qu'entre les années 1892-1899 et aujourd'hui, la patine a été complètement « restaurée ». L'état ancien poussiéreux et uniformément encrassé a disparu.

Le texte de la note du pasteur Henry Kerr est le suivant : « ...the Ngumba always have a set of idols, made of wood, to care for the luck, ills and lives of the people--some in the form of a man, to look after the lords of creation; other idols in the form of a woman, to care for the gentle (?) sex. They believe the spirits of their ancestors can be made by the witch doctor to live in these images, and to take part in events of the day. They fix them up in a fashion to correspond to the wealth of the owner, and as each man thinks he is caring for his great-grandfather, he takes great pains to have the old man comfortable. If he thinks the spirit of his ancestor would like to have brass or other ornament around his eyes or mouth, he puts it on. You may see from the picture how handsome these idols are. The boy taken in the same photograph belongs to a branch of the Ngumba tribe. He has long ago given up this kind of god; he stood beside the images so you could see the kind of people who use them." (p. 159) ». © RAAI Ross Archives, Yale.

On ne sait pas comment cette œuvre est parvenue bien plus tard, dans les années 30 semble-t-il, dans la collection du Dr Gaston Durville, un grand amateur des sculptures Fang. Ce dernier était en relation avec tous les grands marchands de ce moment-là, Paul Guillaume, Louis Carré, Charles Ratton, Pierre Vérité, etc. puis un peu plus tard avec Guy Montbarbon et Henry Kamer. Il est possible que la statue ait été achetée aux Etats-Unis au début du XXè siècle et soit passée par les mains de Paul Guillaume ?

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$150,000, 20% on that part of the **hammer price** over US$150,000 and up to and including US3,000,000, and 12% of that part of the **hammer price** above US$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or
  (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.
(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

08/09/16

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

° Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ° next to the lot number.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
★"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
★"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

★"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
★"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
★"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
★"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/ inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

11/10/16

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For a complete salerooms & offices listing go to christies.com

27/03/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

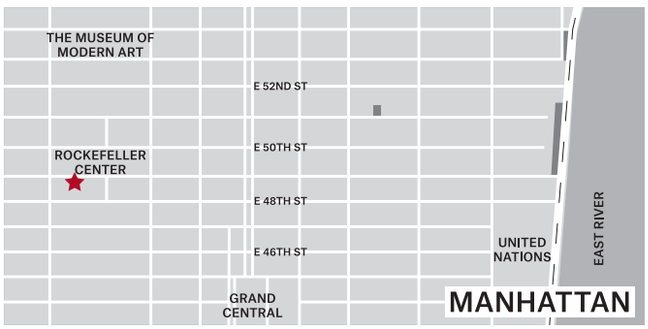
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

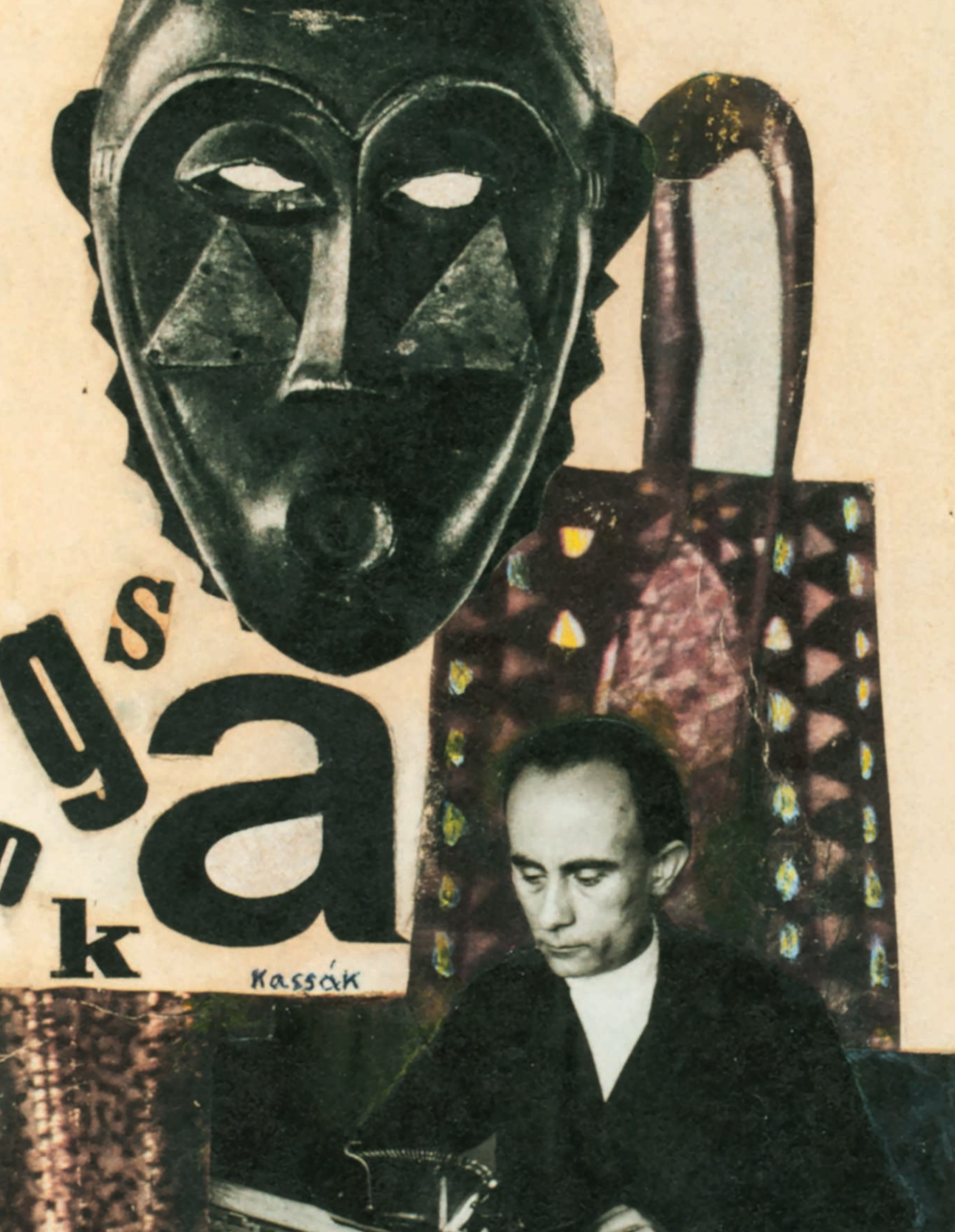




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nycollections@christies.com
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Receiving/Shipping Entrance on 48th Street
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Monday-Friday except Public Holidays

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nycollections@christies.com
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19/08/16


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WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

TIMELESS
MASTERWORKS OF AFRICAN ART

FRIDAY 19 MAY 2017
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: TIMELESS
SALE NUMBER: 14989

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$150,000, 20% on any amount over US$150,000 up to and including US$3,000,000 and 12% of the amount above US$3,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

Client Number (if applicable) — Sale Number: **14989**

Billing Name (please print)

Address

City — State — Zone

Daytime Telephone — Evening Telephone

Fax (Important) — Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

21/03/17 19/01/2015



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Property from an Private Parisian Collection
CONSTANTIN BRANCUSI (1867-1957)
La muse endormie
signed 'Brancusi' (on the back of the neck)
patinated bronze with gold leaf
Length: 10 ½ in. (26.7 cm.)
Original marble version carved in 1909-1910; this bronze version cast by 1913
$20,000,000 – 30,000,000

IMPRESSIONIST & MODERN ART
EVENING SALE
New York, 15 May 2017

VIEWING
6-15 May 2017
20 Rockefeller Plaza
New York, NY 10020

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